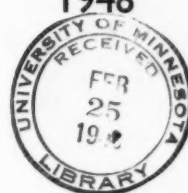


FEBRUARY

APOLLO

1948



the Magazine of the Arts for

Connoisseurs and Collectors

LONDON

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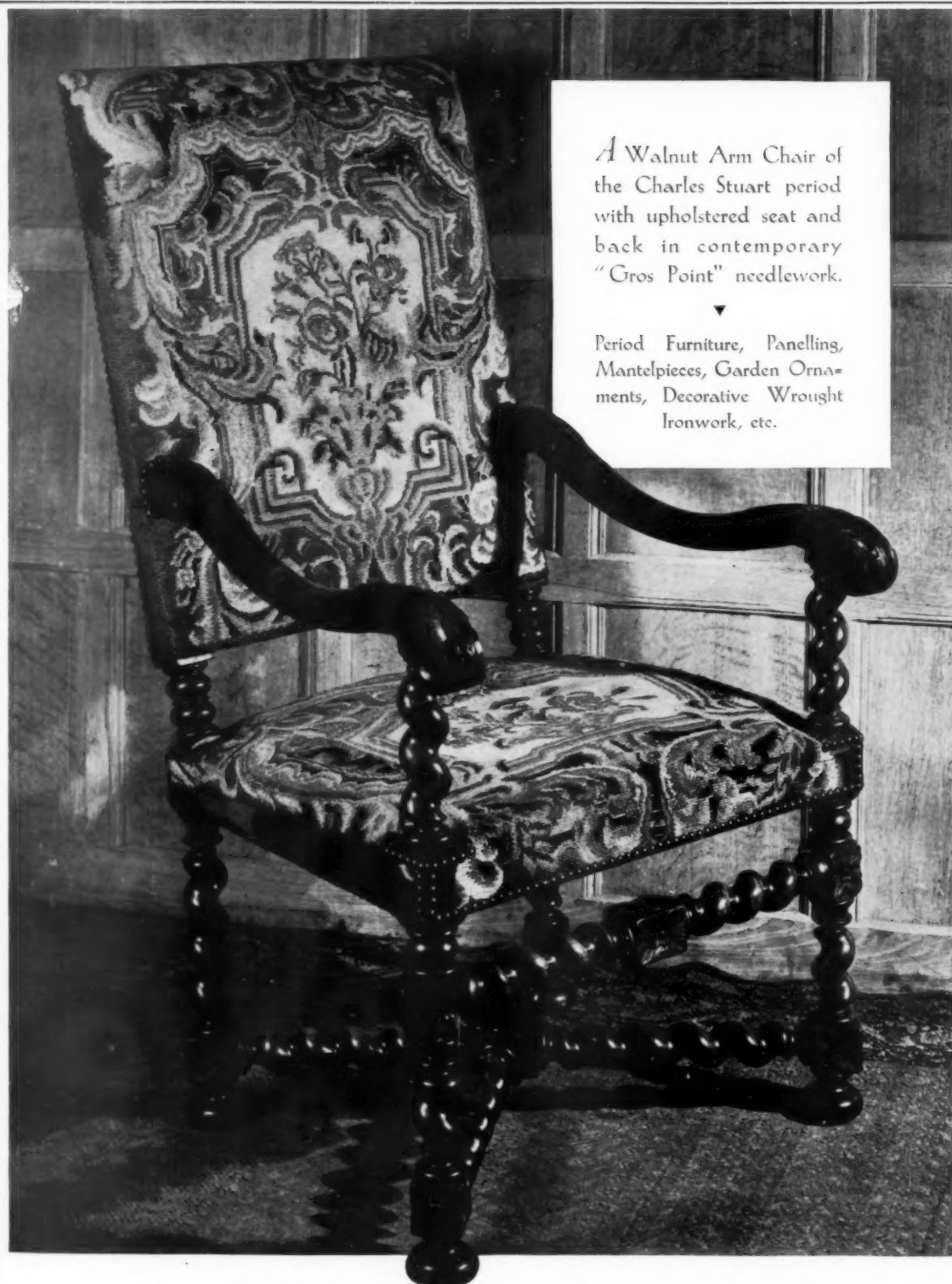
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T. LIVINGSTONE BAILY, Advertising Director.

H. W. FINNEGAN JENNINGS, D.F.C., Manager

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CURRENT SHOWS AND COMMENTS BY PERSPEX

HEART AND MIND

WE critics would like to believe that it is upon our nod that the earth trembles, that ours are the potent thumbs which determine whether an artist, an exhibition, be laurel crowned or thrown to the lions. Alas! events disprove the claim. The interesting phenomenon of the contrasted fates of the Indian Art Exhibition and of the Van Gogh Exhibition is a chastening instance of public suffrage. Broad and large the critics damned both shows with faint praise (though I will claim personal exemption from that generality, and claim it on behalf of my colleagues on APOLLO, for I prophesied instant success to Van Gogh before the opening). And instant success there was. The highbrows who knew he was popular, and by that very token opined that he must be bad, fled back to their ivory towers murmuring things about emotive brushwork, rightly warning young painters against methods which owed everything to the mental make-up of the original artist, and wrongly thinking that we enjoyed Van Gogh because we sent each other picture postcard reproductions or surrounded ourselves with prints. Without the least notice of these admonitions of their instructors the crowds queued along Millbank. The paintings of Van Gogh vied with the Princess's wedding presents as the attraction of London. Not even the *succès de scandale* of the Picasso Exhibition had drawn the crowds in this fashion.

Equally—let us face the fact—Indian Art has failed. There may be any one or all of a dozen reasons: political, in that we British are sulky with a people so difficult and so ungracious;

spiritual, so that we are out of inner harmony with an art which speaks so different a language, try as we will to learn it; aesthetic, inasmuch as the mixture of priest-dictated symbology and sensuous, even sensual, ideas does not move us; intellectual, in that few have time or inclination to acquaint themselves with the vast historical and social background against which this art of India must be set. We may lay the blame upon the publicity being held back too long, or rendered too Third Programmesque when it appeared. Even the Catalogue has evoked angry letters to the Press.

One method of popularising this art, an art almost entirely unknown to the vast majority even of the aesthetically-minded, would have been to use guide-lecturers who could in simple language point out in front of selected sculptures, pictures and craftwork the qualities demanding attention, with just as much history and philosophy as is needed for the approach to that particular work. For some reason the Royal Academy and the

organisers of these great special Exhibitions there are shy of the guide-lecturer. They argue that the lecture groups will get in the way of ordinary visitors; which would be more to the point if there were enough ordinary visitors thus to obstruct. They seem to think it *infra dignitatem* that art should be explained however much it needs explanation. Only at the French Art Exhibition of 1932 did they utilise official guide-lecturers (with a success to which I can blushingly testify since I was one of them), and although it meant charging around the packed galleries with the vigour and determination of a rugby team, I would claim that it helped. Is it too late to suggest free week-end opening of the Indian Art Exhibition during the final weeks, with suitable guidance by those who know so much more about this exotic art than most of us can claim?

The differing receptions to these two outstanding exhibitions may give us a clue to the problem of popularity in art. One certain thing is that we can only go one step at the time; and I cannot but think that this Indian work takes us too far away from the known, and so needed special trouble in the manner of its introduction. The other likelihood is that emotional art, i.e. art which is pre-eminently emotional, will succeed in drawing the people where the intellectual will fail. Every work of art is, of course, an admixture of both thought and feeling, and it may well be that the best work is a perfect balance of the two. But there can be little doubt that on balance Indian art is intellectual and that of Van Gogh emotional. Even



LANDSCAPE—RYE

BY EDWARD BURRA

From the New Year Exhibition at the Leicester Galleries

PERSPEX's choice for the Picture of the Month

his colours have an emotional rather than a descriptive task.

"Yellow is the embodiment of the utmost clarity of Love," he could write; and the house at Arles, the picture of the house, the sunflowers which were to decorate it, the local fields, were predominantly yellow in the paintings less because they happened visually to be so in the material world than because yellow speaks its own passionate language. Blake's concern with colour was similar; and it would be fascinating to make a comparison of the colour-language of the two men, with their so different approaches since Van Gogh spoke from the earth on which he stood and Blake from that empyrean in which his spirit moved.

Against this, Indian art is coldly intellectual so far as we of the West are concerned. To the people of Southern India the Dancing Siva may speak of many things which stir their emotions as ours are stirred by a Christmas carol or a "Nativity." Things of their age-old religion and the cycles of life and death wherein this god of destruction plays his essential part; the superhuman

attributes and functions symbolised by the multiple arms; the treading down of evil and of that dwarf who in legend threatened the god; the dancing aureole of the setting sun whose god Siva is, as they had beheld it a thousand times behind the Sahyadri Mountains or in the waters of the Arabian Sea; chief of all the eternal rhythm of his dance of regeneration at the centre of the universe: all this is there, and is apprehended in a flash so immediate that it is intuitive, as we grasp the background of legend, philosophy, and nature lore, folk story and nostalgic "remembrance of times past" in any Nativity painting or crucifix. But all this Indian content and association we must slowly apprehend with the pedestrian intellect, or else remain satisfied with the purely formal appeal of a piece of sculpture and an admiration for the craftsmanship which went to its creation. The demands for an intellectual approach are so stern with regard to this unfamiliar Indian art that comparatively few have risen to them.

This balance of emotional and intellectual appeal is one which can often serve in weighing at least the effects—I will not say the ultimate values—of a work of art or the standing of an artist.

At the Redfern Gallery, for instance, there is an Exhibition of the aquatints for two series, "Miserere" and "Guerre," by Rouault. Rouault, like Van Gogh, could be called an Expressionist if we still used the name of that school of artists which arose in Germany and Central Europe after the 1914-18 war. Its roots are in tragedy, and certainly there are enough causes for the expression of tragedy in the world of our time. "Miserere" and "Guerre": we inevitably think of Goya, but we need truly only to think of Rouault as we have always known him, the brooding tragedian of contemporary art, the bitter hater of oppression (dissociated as these haters so often are from any love of the oppressed). War and the prelude and the aftermath of war; the bullies, the self-seekers male and female who can profit by any situation, and always the victims who are, as often as not, fools rather than mere sacrificial victims. Rouault has always seen the world as one of clowns and scheming lawyers, prostitutes and skeletons, and in this Exhibition his usual galère are in full swing, the occupying Nazis and their collaborators providing a new variation.

The terrible emotional quality of Rouault's work usually has its expression in colour as tragic as its theme: he paints with his heart's blood. In this new series he can only evoke the sense of colour by the method of aquatint, and so he depends necessarily on his line to express his ideas. That line gains in its first emotional impact by being unobtrusive; I think it loses in ultimate effect precisely inasmuch as it sacrifices intellectual quality. If one makes the obvious comparison of these aquatints with Goya's "Disasters of War" they become posterous, crude, facile. Goya's sensitive line touches the nerves; Rouault bludgeons like blows in the face. The reaction in both cases is an emotional one; and it may be that the only language our age understands is that of Hollywood streamers, so that Rouault belongs to our time. In matters of art, however, comparisons remain odious, for every artist works in the medium peculiar to his personality and of necessity appeals to his own particular public who understand that language. No one will doubt that Rouault has a definite personality, something to say, and power to say it.

Another contemporary artist whose methods are posterous, whose appeal is immediate and emotional, but whose mentality is at the other extreme to that of Rouault, is Edward Wolfe, who has an Exhibition at the Lefevre Gallery. There is about Wolfe nothing of the philosophy of that radio creation, Miss Mona Lott, as there is about Rouault. A South African, born at Johannesburg, his is a young, jubilant spirit. It loves the sun when the light is glaring, and things of brilliant colour under that light; flowers, brightly-glazed vases, and vividly-woven stuffs, and such landscapes as belong to these. His pictures thereby become decorations in the modern key, marked by that blond tonality which consorts pleasantly with chromium steel furniture, twenty-foot runs of window-glass, and off-white carpets. Little wonder that it was Roger Fry, of the Omega Workshop, who took up Wolfe when he came as a lad of sixteen from his native land and established his reputation in our Northern gloom.

He remains a gay painter in spite of having gone to Wales. Let it be granted that the Welsh landscapes in the current Exhibition are least marked by that insouciance which splashes objects and colours at the canvas in a mood of the more the merrier. This exuberance is the outstanding fault with Edward Wolfe's painting, even though it is the overflowing spirit of youth and freshness and, happily, not the forced hilarity of the cocktail bar. It leads him to put two or three vases of flowers in a flowerpiece

and to bundle into each of them enough blossom to fill half a dozen pictures. Nor does he hesitate to add a pottery figurine or a head, until we do not know where on his canvas to look.

The most attractive of the pictures are the paintings made at Ischia during a recent visit; perhaps for the excellent reason that Ischia, like Mont St. Michel, is foolproof so far as composition goes. It composes itself: a lovely pile of rock and buildings rising out of the sea, with colour as brilliant and blond as the heart of Mr. Wolfe can desire, and a concentrated shapeliness which disciplines his enthusiasm. Therefore one can thoroughly enjoy the verve, the attack, the obvious excitement with which he sets it before us in study after study.

The artist who shares the Lefevre Gallery with him, Mr. R. H. R. Taylor, might well stand as a corrective, and—as so often happens in this imperfect life—be himself corrected by his room-mate's qualities. For he is too cold where the other is too hot, too methodical where Wolfe is too undisciplined, too patterned where his confrère is explosive. Rows upon rows of cabbages, lines upon lines of potato plants, avenue upon avenue of trees or stooks, furrows lining the whole landscape: out of such iteration Mr. Taylor builds with mathematical precision and an eye always for pattern. It is interesting but almost too restrained and intellectual, like early Bach. We escape with a slight air of relief to look at Mr. Wolfe, and back again with a further sense of relief to the tepidarium of Mr. Taylor. What an artist they would have made!

At the "New Year Exhibition of Paintings, Drawings and Sculpture by XIXth and XXth Century Artists"—to give it its full, if rather ungainly, title—at the Leicester Galleries one can continue this study of the balance of emotional and intellectual elements in art. It is a fine Exhibition, with a marked discrimination difficult to maintain throughout the selection of practically two hundred works. In the window, as though to set the standard, is one of the finest examples of the work of Lucien Pissarro, a far landscape seen beyond the stately twin cypresses which form the obvious subject of the picture. At once we are driven to recall Van Gogh, for it is his subject; but how different in mood and purpose and thereby in manner. The main difference arises, I would say, precisely because the emotional reaction is restrained and under absolute control. Granted, it loses that heat which makes Van Gogh so tremendously exciting, but it gains classical dignity by its restraint. Van Gogh's unceasing passion made of his work a miraculous series of brilliant flukes. One is never certain that it can go on: it is all a kind of "beginner's luck" which lasted during the whole of the comparatively short time he stayed at the tables. Had he gone on . . . ? There is a hint in the last letters that art, too, was failing him as religion had, as love had, as life had.

These Pissarros are a different story. Camille lived from 1830 into our own century; Lucien was an octogenarian; and both of them painted for decade after decade. In the Leicester there is one piece of masterly Impressionism by Camille painted in 1896 when he was a youngster of sixty-six: "Effet de Brouillard, Rouen"; there are two works by Lucien; and, if you would continue this family chronicle further, a pleasing study of "Cats" by Orivida, who is the third generation.

This Exhibition is indeed the epitome of a hundred years of French and French-English art which its title claims: few outstanding names are missing and the examples are invariably worthy representatives. I especially enjoyed a large recent water-colour by Edward Burra which dominates the East Room, and the James Pryde—fittingly called "The Monument"—which in turn dominates the Reynolds Room. In both these instances there was the perfect balance of the emotional quality and the intellectual, and behind both of them was that sureness of technical power which could carry through a large work. Individual, characteristic, imbued with their own spirit (which is to say conveying a sense of inspiration and not that of going on we too often feel in the work of artists), and technically satisfying: what more need we ask? Except, of course, that the work should, in Quaker phrase, "Speak to our condition," i.e. happen to appeal to one's own temperament. The "Landscape, Rye," by Burra, certainly did this to me. His gigantesque, backward-glancing, striding figure gives the work a dramatic quality—emotional, of course—which otherwise the well-organised landscape might lack. There is something primitive, primeval rather, about it which fascinates, but no longer repels, as much of his brutal early work did. There is poetry and power, inspiration and achievement, an obvious urge to communicate something, and the capacity to plan its communication: in a word, emotion and intellect.

INDIAN ART—SCULPTURE

BY VICTOR RIENAECKER

INDIAN art covers a period of many centuries; and, in the course of that vast expanse of time, its development over the extensive geographical area of the sub-continent has revealed itself in a number of local schools, showing remarkably divergent varieties of style and purpose. Professor H. G. Rawlinson reminds us that the first European to make a systematic study of Indian architecture was J. Fergusson. English archaeologists discovered the Ajanta caves, and took the first steps to preserve the paintings from further decay. Other workers rescued from local vandals what was left of the carvings that once adorned the *stupas* of Bharhut and Amaravati. "But the chief credit," says Professor Rawlinson, "belongs to Lord Curzon, who, in 1904, passed the Ancient Monuments Preservation Act, and appointed Sir John Marshall the first Director-General of Archaeology." It was under Marshall's expert direction that the great Hindu and Muslim monuments of the past were accurately restored. As a result the group of Buddhist *stupas* at Sanchi in the Bhopal state now appears as it did in the days of its original glory. It was Marshall again who supervised the excavation of the ancient city of Taxila, and who explored the Buddhist sites of Sarnath, Bodhi Gaya and Nalanda, and that of the Indus valley civilization.

When one views the long history of Indian art, it is evident that Buddhism has produced the most permanent, extensive and characteristic works of architecture, sculpture and painting. The Vedic Hymns are the earliest known compositions in any Indo-Aryan tongue. These Hymns were compiled probably when the Aryans (or Nobles) migrated into the north-western Panjab, from about 1500 B.C. onwards. The Aryans were a fair-skinned people, "closely akin to the Old Persians," who came in successive waves until, as time went on, they were driven (probably by fresh waves of invaders) into the territory between the Ganges and the Jumna. This area became known as the *Aryavarta*, or the Aryan country. The Panjab receded into the background, and the Ganges replaced the Indus and its tributaries, the Five Rivers, as "the sacred stream." A record of the Indo-Aryan civilization is given in the two great epics, the *Mahabharata* and the *Ramayana*. The former recounts the struggle between the two rival branches of the royal house, the Pandavas and the Kauravas, for the throne of Indraprastha (Delhi).

As Professor Rawlinson observes, a knowledge of the *Mahabharata* and the *Ramayana* epics "is essential for a proper understanding of Indian culture"; like the *Iliad* and the *Odyssey*, they are "a storehouse of legend, from which later poets and dramatists, sculptors and painters drew their inspiration." The Vedas describe the inhabitants whom the Aryans encountered as 'noseless,' 'black' in colour, dwelling in walled cities, and practising phallic worship and other rites. The Aryans called them *Dasyus* or *Dasas* (slaves); and it is believed they were Dravidians or Tamils, "now confined to the country south of the Godavari river," and that the rise of the caste system in India originated in a colour-bar (*varna*) and was the result of the clash between these fair- and the dark-skinned peoples. Later, however, caste became occupational, "the conquerors devoted themselves to war, hunting and the worship of the gods, leaving the more menial occupations to the subject races." Like the gods of Homeric Greece, the Aryan pantheon belonged to the upper air—Dyans pitar (Jupiter), the Sky Father, the Moon, the Dawn, Agni the Sacred Fire, and Indra, the Indian Thor, wielder of the thunderbolt, who led the Aryans in battle.

It is a truism that religion has provided art with its most stimulating inspirations. Many of the world's greatest artistic legacies are religious relics. The temples of Persepolis, of Baalbek, of China, of Egypt, the Pyramids, the Parthenon, the Mayan pyramids, the caves of Ajanta and Ellora, Angkor, Borobudur, all bear witness to the desire of peoples to incorporate and perpetuate their religious ideas in monuments of various kinds. But, as Jacques de Marguerite has pointed out—"Architecture and sculpture are not the only arts to owe their inspiration to religion." Painting, dancing, and literature also received their stimulus from religion.



Indian peasant carving, "strangely and compulsively parallel to Negro and Celtic sculpture"

By courtesy of Messrs. Allen & Unwin Ltd.

What should be realized about Indian art and especially about Buddhist art is that it is never an end in itself but always a means to an end; and that end is the communication to the spectator of the spiritual perceptions of the artist. It awakens in men the angelic or Paroksa vision, which recognizes the archetypes behind objects. Buddhist art seeks to make manifest to the finite mind of man some aspect of the One Reality. The artist "renders holy" his work in the measure in which he consciously identifies it with the Divine purpose. It would be an over-simplification to say that all Buddhist art fully realizes the spirit within form; but, at its best and purest, it does pierce through the covering of objective realism to the secret enshrined within. This the Indian artist conceives to be his highest duty. What the West sometimes finds "gross" or "sensual" in Indian art is nearly always only the more or less superficial aspects of a realism that scorns delusive and hypocritical veils. All great religions have employed art to reveal the face of the Divine hidden behind the mask of the exterior universe. "From the cathedral of Chartres to the Ghats of Benares, and the temple of Nara, from the art of Fra Angelico to the abstraction of Zen drawing, runs a great current seeking to find God in the beautiful and to express man's love for Him in dedicated artistic creation striving to communicate the inner perception of the artist. Islam itself is no exception. The Taj Mahal, the Moti Masjid of Delhi, as well as the poems and miniatures of the Persian Sufis are also alive with the radiant message of the nearness of the Beloved under the thin veil of forms."

The little volume on Indian Art, edited by Sir Richard Winstedt, published by Faber & Faber Ltd., contains nearly all there is to know about Indian Art. Four learned and distinguished contributors have jointly presented a remarkably complete account of the facts and events and influences that have played their part upon the stage of the Indian sub-continent since from about 2500 B.C. One singular fact, however, to which no allusion has been made by the experts is the existence of a very early peasant art in the province of Bihar which coincided with the more hieratic sculpture associated with temple worship. There seems no reason to doubt that in India, as in mediaeval England, a distinctive style of sculpture flourished among the smaller social units different in style and in purpose from that which characterised the work found among the larger community centres. Mr. W. G. Archer, in his book entitled *The Vertical Man*, published by Allen & Unwin Ltd., describes this Indian peasant carving as "strangely and compulsively parallel to Negro and Celtic sculpture."

In England, concurrently with the so-called Winchester, Canterbury, Durham and York schools of sculpture, there

flourished that of the parish church. These parish church sculptures, says Mr. Archer, "neither influenced the cathedrals, nor were influenced by them—for the mediaeval town was far from the village, and there was no critical consciousness to disturb the village way of carving. The cathedral styles are intellectual refinements of a semi-English sensibility. The peasant styles represent the English sensibility in its robust essentials," and other writers have expressed similar ideas.

It is difficult to understand why this peasant art in India should have escaped the attention of the learned until the appearance of Mr. Archer's thesis which fully discusses it. He tells us that these sculptures, "while distorting vital forms in the direction of geometry, also distort their relative size, and it is this which both contributes to a geometric rhythm and produces certain emotional effects." An enormous head will be placed on a stunted body; a huge torso may dominate a small head and legs. A figure, with squat taut neck and massive thighs dwarfing the head and torso, holding a towering club, conveys a sense of abnormal strength and power. "The human frame is not merely organized into a geometric scheme, but becomes an image of a super-normal man."

The style of these sculptures, whether in wood or stone, is that of "vital geometry." This expressive term has been adapted from Professor Read's phrase "vitalised geometry" in his translation of Wilhelm Worringer's *Form in Gothic*. This peasant style of "vitalised geometry" differs so markedly from all other known types of Indian carving that it raises an interesting aesthetic problem. The latter, in almost every case, can be said to exploit the emotional effect of the curved or undulating line, as opposed to the more abstract appeal of the geometric line of much of the former type. Henry Moore has suggested that "rounded forms convey an idea of fruitfulness, maturity, probably because the earth, women's breasts, and most fruits are rounded." But it is a mistake to imagine that all geometric art is always abstract. It also may contain emotional overtones. Distortion in the direction of geometry certainly tends to deaden vital forms when the pattern has no relation to meaning, where "the pattern is, as it were, imposed . . . from the outside," as Mr. Archer observes. But if, instead of the pattern being imposed from outside as something alien and arbitrary, it is welded into a significant rhythm which is actually a simplification of forms in a geometric direction, then the forms are reduced to a common denominator and become fused into a single comprehensive whole. Worringer has described the rigid line as "essentially abstract and alien to life." But to say that "the abstract geometrical line embodies no organic expression, no possibilities of organic interpretation," is by no means strictly true, as Mr. Archer points out. The horizontal line may, for instance, be associated with the levels of a plain, the absence of obstacles, the recumbent, the passive, and the female, and therefore can be emotionally evocative. Similarly, the vertical line may be associated with the thrust of trees upwards, with energy, opposition, division and masculinity. Every architect and artist instinctively admits these associations. In the same way, says Mr. Archer, "the square and the triangle, with their resolution into sharp points are associated with what is hard and brutal—the reverse of the curve with its yielding weakness." It is clearly not correct to claim that all geometric art is devoid of emotional overtones. This Indian peasant sculpture is seen to exploit the limited idiom of geometric symbols quite remarkably, but within these limits it is often very powerfully evocative. The muscular brutality of, say, a guardian of the flocks may be conveyed by the use of heavy semicircles and jagged angles for the arms and torso. Or the welding of the arms and torso into a single compact form produces the effect of compressed energy.

Mr. Archer has recognized two distinctive types of this peasant sculpture. The first is purely geometric; and its characteristic shape is the vertical cylinder, which represents the greater part of the body. In the second type, the forms are not so purely mathematical, although they retain their geometric simplicity. The arms are treated as curving lines swinging towards each other, generally in a gentle unbroken curve or in one that is only slightly angular. The face is either a tapering oval, roughly circular, or a blunt rectangle, and the features are never far from the simplicity of the straight line or the circle. This type of sculpture probably centred around the cattle-god Birkuar, and was connected with the protection and fertility of the herds.

The better known sculpture of ancient and mediaeval India ranks with the greatest in the world. Where can be found carving of a more profound intention, a more consistent skill of

(Continued on page 48)

SHAFTS FROM APOLLO'S BOW

13. Lost: An Art Gallery or Two

TWENTY years ago the Earl of Iveagh bequeathed to the public his mansion of Ken Wood with its treasures of furniture and pictures, its beautifully laid-out park and grounds, and a sum of £50,000 for its endowment, stipulating only that the Trustees should leave the rooms furnished and decorated as they were that their perfection should not be spoiled. More than thirty years ago, Lord Leverhulme presented to the nation Lancaster House for the dual purpose of housing that fine collection of *Londiniana* which, as the London Museum, had hitherto been at Kensington Palace; and also of providing an impressive Conference Hall for official occasions.

To-day the lovely mansion of Ken Wood, its windows boarded, its treasures hidden in the country somewhere, stands uselessly overlooking its park; and although Lancaster House echoes to the thunderous negations of Mr. Molotov or stages occasional official banquets to demonstrate the hunger of England to visiting Americans, its fascinating museum wanders, a homeless ghost, which no man will lay.

I have no doubt there are reasons for this state of affairs. Bombs blew out the windows of Ken Wood House, and, for all I know, may have done other damage. It may be that somewhere, someone ankle-deep in forms is still advising the Trustees to fill in Form XYZ/0009 (Priority 14X) and forward this in triplicate to somebody else, somewhere else. It may be that numerous officials are dictating to numerous secretaries letters explaining that "owing to the shortage of man-power, etc." their respective departments cannot see their way to advising the ministries concerned to grant the necessary permits to find the staff for the London Museum. Or even to find the Museum.

Whatever may be happening behind the scenes, all that we Londoners know is that two of our most intimate and fascinating public collections

"Are melted into air, into thin air"

like Prospero's Masque,

"And like this insubstantial pageant faded,
Leave not a rack behind."

The authorities may feel—if authorities can by the utmost stretch of imagination be presumed to have feelings—that none of us care, since hardly a voice is raised in protest or enquiry. But that is only because we have grown so accustomed to patient endurance of every form of austerity that we accept as inevitable the loss of things charming or beautiful. The "situation," the "times" can so easily be blamed. Soon "doing without" becomes the norm, memories fade. A few faintly eccentric antiquarians remember that once at Lancaster House the whole past of London could be conjured from a collection unique in the world. Some lovers of culture recall that on the heights of Highgate, beautiful amid the surrounding beauty of Hampstead Heath, one of the most perfect specimens of Adam's reconstruction enshrined perfect furniture and pictures set with exquisite taste in rooms as lovely as a song.

Vermeer's "Girl with a Guitar" was at home there; Romney's "Emma" plied her silent wheel outfacing Reynolds' "Hon. Mrs. Tollemache as 'Miranda'" across the Orangery; Van Dyck's "Henrietta of Lorraine" strayed in from an even earlier day; and Rembrandt's magnificent "Self Portrait" leaned from the golden gloom within its frame. Ken Wood House had probably the finest small collection of XVIIIth century pictures in England. Where else in a collection of seventy-five paintings can we find fifteen first-class Reynolds, ten Romneys, and eight Gainsboroughs? But "can" is wrong; "could we" is more exact. For the gracious rooms of Ken Wood are dark and silent; and if those at Lancaster House are not silent they are dull, denuded now of that fine collection which for a quarter of a century, thanks to Lord Leverhulme's generosity, made them delightful.

Will somebody responsible kindly tell us what has happened to these two treasure houses; and what is to happen to them (if anything); and when? Even on the ground of mere decent gratitude to the lordly donors we might show some appreciation of their public-spirited generosity. Or, on the lowest levels, these collections might be regarded as part of that demonstration of the traditions and cultural past of England which brings the dollars of American tourists into the yawning abyss of the national till.

BUYING ANTIQUES IN CHINA—II

BY JUDITH AND ARTHUR HART BURLING

All the illustrations are of genuine pieces of the kind which are imitated

THERE is a certain type of collector, known to serious students of art in China, who goes out without any knowledge and picks up a piece of porcelain or jade because he or she "has a hunch" that it is real. Time and again we have been shown a specimen and asked what we thought of it, and, when we have given an honest opinion, been told indignantly: "I know it is a genuine 'Ming' or 'Ch'ien Lung' and you don't recognise a good thing when you see it." Frequently the owner will then turn to one of the Chinese servants, and ask him to corroborate that it is a good piece.

There is a widespread belief among some foreigners who live in China that every Chinese, every houseboy or coolie, is a judge of Chinese art. It is no use pointing out that they would not expect every Englishman or Frenchman to be an expert in English or French art, or to explain that Chinese art has such a long history, and presents so many pitfalls, that it takes years of study to have even a modest knowledge of it. It is still the Chinese "boy" who is given the final word. We learned a lesson from a very famous English expert who, when asked by amateurs to give his opinion of their things, always answered: "I really don't know what to say. I have never seen anything like this in my life before."

Although there is no quick and ready-made substitute for years of experience and study, coupled with natural aptitude, there are a few simple rules which can be followed to prevent disappointments.

In buying jade, even when there is no question of period, the unwary is liable to be sold pieces of jadeite, which may be very decorative but which are what might be called "second quality jade," with a much lower co-efficient of hardness. Quantities of jadeite objects are sold in China under the name of jade. One method of detecting the difference is that jade is extremely cold, smooth and hard to the touch, while jadeite has a soapy feeling and quickly absorbs the warmth of the hand. Also it can be marked with the point of a penknife which, in the case of real jade, would be impossible. Many fine pieces of jade, because of the hardness of the material, have taken years of work to complete the carving. Naturally the first thing to be looked for in an old piece is the beauty of workmanship, delicacy of execution and softness of line. A good old piece of carved jade will have no hard corners, no protrusions. The modern piece, even when well worked, will



ROUND POTTERY BOX WITH COVER, Chou dynasty, XIIth to IIIrd century B.C. Authors' Collection

have sharp angles, hard protrusions, and coarser workmanship. In other words, it will lack the velvety quality implied when a Chinese says that a thing is as smooth and fine to the touch as jade.

Ivory pieces are a popular form of purchase with tourists and visitors to China. New ivories are dipped into tea, and then smoked, to give them the mellow tint of age. Ivory, however, like wood, is a sensitive material that does not readily lend itself to deception. There is some subtle quality lacking in the new work, a fineness which the old pieces have acquired through many years of handling, as well as the artistic skill of the original creator. This is a field which presents slight danger even for those who have only a slight acquaintanceship with the real spirit of Chinese art.

With lacquer work, too, it is fairly difficult to make really convincing copies of old work. The quality of the material, elegance of design, and type of decoration should be the first tests, as for all other forms of art, but, in addition, most articles in imitation lacquer are much heavier than the originals. Then, too, old lacquer is harder—does not peel, and has a total absence of the odour found in modern pieces.

The type of porcelain made in Fukien province, the white ware which is known as "Blanc de chine," is a medium in which it is extremely difficult for amateurs to detect modern copies because these kilns have been working in the same place, with the same materials, and from the same models, since early Ming times. Here, too, one must put a great deal of dependence upon that special "sixth sense" which develops in the experienced collector, and which enables one to appraise the fine modelling, etc. However, there are certain definite tests that can be made. For instance, the porcelain in the older pieces is so perfect that it should be as smooth as silk, whereas modern imitations have a somewhat mottled (or orange skin) effect when examined with a good magnifying glass under a strong light. In addition, when a Ming piece is held to a strong light it should glow with a deep cream, almost pink, tone, while a Ch'ien Lung piece will show a lighter cream colour. They will never be of a cold, powder-white shade as are the modern specimens. Then, too, in new pieces the glaze which has run down into the folds of the draperies, or at the base, will show a



PAIR OF LOTUS-SHAPED KUAN YAO BOTTLES, Sung dynasty. Authors' Collection



LIVING IN FOREST AT THE FOOT OF A MOUNTAIN, part of a painting by Wang Meng, A.D. 1320-1395. In private Chinese collection

slightly bluish-white colour which could never be seen in a genuinely old piece. Many of the modern Fukien porcelains are made in moulds, whereas the finer old specimens were carefully carved by hand.

Purchasers of Chinese art objects too often insist on things being old. We have seen exquisite modern ceramic sculptures in Yi-Hsing pottery ware, so beautiful that their maker fully deserved recognition for his work, but the owner had purchased them under the impression that they were pieces of the Ming period.

Kwangtung pottery gives less chance of disappointments; it may be because the older specimens of this ware are less well known outside of South China, and hence the demand for "antique" figures has been less developed.

A very fine modern ceramic artist, Poon Yok Hsi, who worked in this medium, died about ten years ago at the age of seventy. He was perhaps the first pottery sculptor in China to depart entirely from modelling the conventional religious and mythological figures, such as Buddha, Kwan Yin, the Eight Immortals, etc. He depicted modern men and women, taking subjects from his own tragic life, and specimens of his work are eagerly sought after by Chinese collectors and bring high prices. His success reveals the possibilities of a new revival of pottery art. So strongly do certain traditions persist, though, that even his works have already been copied, and many pieces bearing his seal are now made by his pupils.

The most important of all the arts of China, and the one that is least understood by the outside world, is that of painting. The work of Chinese artists, and especially that of the later ones, deserves to be better known and appreciated. From the earliest times famous Chinese artists have enjoyed making copies of the work of masters of other days, and, frequently, they have written on their picture that it is a copy of the work of a master whose painting they greatly admire.

Wu Hu Fan, the foremost living painter who works in the Chinese classical style, showed us a painting by Tung Ch'i-ch'ang (1555-1636). He said the owner had left the original with him the day before, and he had sat up most of the night copying it because he admired it so much. He had written on his copy that it was the work of Wu Hu Fan, which already makes it have a considerable value in China.

Unfortunately, there has been a fixed idea in the world outside that no example of Chinese painting later than those of the Sung dynasty is worth collecting. Even the "tourist" with a few dollars to spend will expect to go into any "curio" shop and casually pick up a genuine Sung or T'ang picture. Such works are extremely rare, and they are all catalogued and known, so that in this field the "lucky find" is, to put it mildly, rather improbable. Nevertheless, the tremendous demand has led to the production of "T'ang" and "Sung" pictures becoming a definite field of endeavour for some young Chinese artists.

It is almost impossible for such copies to deceive anyone who is familiar with old Chinese paintings. Chinese art experts will tell you that the brush of the artist can always be recognised, just as a man's handwriting can be distinguished. One stroke of Rembrandt is as much Rembrandt as is a whole painting, say the best European experts. The Chinese experts say the same of their masters. One Chinese connoisseur assured us, and gave us convincing proof, that, by seeing only a small fragment of a painting, he could tell not only by whom it had been painted but also whether the artist had executed the work in his youth, maturity or old age.

The copy can only reproduce the lines, but the inspiration and touch of the artist is lacking. The notes may be played correctly, but there is no real music.

However, "fakes" are not prepared for the connoisseur. They are made for those who seek short cuts, and who expect to procure in every store treasures for which Chinese experts have to search and wait for years.

One conviction, common among those who know little of Chinese paintings, is that an "old" picture must be dirty. Actually a valuable painting will have been treated with the greatest care, carefully mounted on a silk scroll, kept rolled up, enveloped in a silk covering, put into a metal container, and then laid in a chest, from which it will only have been brought forth on very rare occasions. Such pictures have not been subject to the dust and glare and frequent handling from which many old European paintings have suffered. The Chinese collector will send a painting to be cleaned and remounted if he thinks it shows the least sign of wear or soil, and a picture that is not in perfect condition depreciates in value.

BUYING ANTIQUES IN CHINA

LANDSCAPE BY
NI TSAN,
A.D. 1301-1374.
Courtesy
Freer Gallery of Art,
Washington, D.C.



(Below)
PAINTING OF
BLACK BAMBOOS,
Ming dynasty, by
Lu Te Chih.
Authors' Collection



The layman, however, ignores all that. He wants an antique painting to look old and worn. We have seen such persons stand looking at a fine old picture and insist that it must be new because it looks so clean. Paintings are, accordingly, prepared by the Chinese to suit the taste of such clients. Silk is dyed a deep brown colour, and, while the painting is still wet, it is rubbed with a hard brush to give it a tattered appearance. Most of the finest old Chinese pictures were executed on paper, a medium better suited to delicate or strong brush strokes than the porous silk. The extreme ugliness of most fake paintings on silk explains the strange notions that often prevail in the Western world about Chinese art in general, since these are more widely known than are genuine pictures.

When we discussed this question with a group of Chinese dealers and artists they maintained that it is not their fault that Americans do not appreciate or understand real Chinese painting, and only want to feel that they have bought something that is very, very old. They pointed out that there were a hundred genuine paintings by Ni Tsan (Yuan dynasty), one of the finest of all Chinese artists, in existence, but that, until fairly recently, few museums or collectors were interested in anything that could not be labelled "Sung," although the Yuan dynasty is considered by many Chinese scholars to be the one in which Chinese creative genius reached its highest point of perfection. They also spoke about the many fine original Ming and Ch'ing pictures that are still available, and for which there is practically no demand abroad.

In examining paintings, museums now frequently use specially enlarged photographs, infra-red, ultra-violet and X-ray pictures. These will show clearly whether any parts have been retouched, or tampered with. Such mechanical means will also, of course, quickly dispose of crude fakes or imitations.

When it comes to the really well-executed copy, however, there is no mechanical substitute for the artistic appreciation and knowledge of Chinese art, which endows one with that sixth sense that is given to some collectors, and which the Chinese call: "K'ai men chien shan"—"Open the door and you see a mountain." A collector like the late George Eumorfopoulos had fully developed this sixth sense, and he was able to appreciate specimens of Chinese art when they first appeared on the London market, and nobody else but himself could see their beauty. Without relying upon seals, or mechanical devices, he made practically no mistakes in judgment.

For those who wish to collect, and who have not yet been able to acquire sufficient knowledge and experience, the only wise thing to do is to rely upon the advice of dealers of integrity and of disinterested experts.

BOOKS RECEIVED

- VAN EYCK. THE HOLY LAMB. LEO VAN PUYVELDE. Collins, £3 3s.
INDIAN ART. Edited by SIR RICHARD WINSTEDT. Faber, 12/6.
PAINTINGS OF THE BALLET. THEYRE LEE-ELLIOTT. Collins, 18/-.
WUTHERING HEIGHTS. EMILY BRONTE. Camden Classics. Paul Elek, 12/6.
THE WANDERER. LE GRAND MEAULNES. ALAIN-FOURNIER. Paul Elek, 12/6.
THE BROTHERS LE NAIN. Catalogue of Exhibition. Toledo Museum of Art.

ORIENTAL CERAMICS

EARLY ISLAMIC POTTERY. By *Arthur Lane*. COREAN POTTERY. By *W. B. Honey*. 16 pp.
52 pp. 96 plates + 4 in colour. (Faber & Faber. 21/-.) 96 plates + 4 in colour. (Faber & Faber. 21/-.)

REVIEWED BY DOUGLAS BARRETT



COREAN. YI PERIOD (perhaps XVIIth century).
Victoria and Albert Museum

IN spite of the amount of work done in the past thirty years, many aspects of Near and Far Eastern pottery remain practically untouched or have aroused little interest. In the field of Chinese ceramics it is of course fair to say that all the progress possible with our present information has been made. We shall have to await the results of properly conducted excavations on

ORIENTAL CERAMICS

kiln sites before we can make a more exact analysis of Sung and pre-Sung types at least. Japanese pottery, on the other hand, in spite of its individual aesthetic appeal, has few admirers and hardly any collectors in England. Admittedly, information, here again, is difficult to obtain, being hidden away in Japanese source-books and traditions which are not always useful or trustworthy. Again, though the Persian Exhibition at Burlington House in 1931 was a revelation to many of the unrivalled splendour of colour and perfect ceramic shapes of Persian pottery, no general survey of

Winkworth, is promised for the near future. Let us hope that someone will be persuaded to cover Japanese pottery also.

Mr. Lane has succeeded in covering all the Islamic territory of the Near East—from Egypt, Syria and Mesopotamia to Persia and Transoxiana—and the period from the VIIIth to the XIIIth centuries, in the space of some fifty pages. The result is not a mere enumeration of types and styles, which is so common where there is little real evidence for dating or provenance, but a clear and comprehensive account of the successive high-water marks



DISH WITH CARVED ORNAMENT AND COLOURED GLAZES. Persian ("Lakabi" type), mid XIIth century. Mrs. Tomas Harris Collection

the achievements of the Islamic potter has appeared in England since R. L. Hobson published his *Guide to the Islamic Pottery of the Near East* some fifteen years ago. Again, since Bernard Rackham introduced Korean wares to the public in 1918 with his *Catalogue of the Le Blond Collection of Korean Pottery*, this distinctive and lovely pottery has, until very recently, received little attention. This is less surprising, since most of the practical work in the Near East has been undertaken by French, German, and American archaeologists and in Korea by the Japanese, who have not yet produced the comprehensive survey of the ceramic art in Korea which was promised before the war.

These deficiencies have now, however, been brilliantly supplied by Messrs. A. Lane and W. B. Honey in their two books in the series "Faber Monographs on Pottery and Porcelain," edited by Mr. Honey. A further volume on Japanese porcelain, by W. W.

of ceramic achievement, seen in relation to the general historical background, the shifting of centres of patronage and the discovery of new techniques.

Mr. Lane's main point is that the art of the potter flourished only where there was an adequate patronage. In the IXth and Xth centuries the brilliant court of the Abbasids lured all good artists to Mesopotamia, where all techniques were freely exploited. The decline of Baghdad as the political capital of Islam and the rise of the Fatimids perhaps caused an exodus of artists from Mesopotamia to Egypt, and consequently the rise of the fine XIth and XIIth century school of lustre painting. Again, the fall of the Fatimids in 1171 and the unsettled conditions in Egypt probably caused the transference of potters and their trade secrets to Rakka and North West Persia. This is not proved, of course, or provable, at the moment, but it is a very reasonable

A P O L L O

series of conjectures which does help to explain the known facts.

The appearance of Chinese wares both in the IXth and Xth and in the early XIIth centuries is shown by Mr. Lane as another important factor conditioning the demand for fine pottery in the Near East. The Islamic potter, both in Mesopotamia and in Seljuq Persia, was prompted not merely to direct imitation of green and white porcelains and stonewares, but to a general improvement of the quality and technique of his own particular sort of pottery.

Perhaps the best point about this excellent book is the treatment of the relation between the potter and his material. Full

clays. But it does not aim at the intellectual or jade-like perfection of the Chinese, but has a more thoughtful and tranquil quality. The shapes grow like flowers, the designs are wayward and unpredictable yet organic and natural.

Mr. Honey was the first to call attention to the aesthetic qualities of the rough grey porcelain and stoneware of the Yi dynasty (1392-1910), when after a brief period of comparative prosperity, Korea was invaded by the Japanese tyrant Hideyoshi and sunk into poverty and isolation. The Japanese have always enjoyed and imitated the peculiar appeal of these pots with their coarse homespun beauty of texture and wonderful careless yet



BOWL WITH DESIGN CUT THROUGH BLACK SLIP UNDER CLEAR TURQUOISE
GLAZE. Persian, about 1180. *Sir Alan Barlow Collection*

and careful information is given on every technique, its invention, deficiencies, disuse and rediscovery in modified form; and all seen as phases of the craftsman's grappling with the problem of how to put colour and line on to a pot.

Naturally, the published results of excavation are the only means of providing really new information about Korean pottery—even then, there is the problem of deciding which pieces are of native manufacture and which were imported from China. But Mr. Honey, by analysis of shape and style, has been able to mark off a much more substantial body of wares as Korean. This pottery, of the Silla (57 B.C.—A.D. 936) and Koryu (A.D. 936—1392) dynasties, possesses a quite unique sort of beauty. It adapted Chinese shapes and glazes, and a watery or greyish celadon is the usual vehicle for the designs, which are incised, carved, painted in black and dark brown or inlaid in coloured

inevitable ornament. Among the loveliest are the bowls, whose sole decoration is brushed slip (Hakeme). Mr. Honey's sympathetic understanding and enthusiasm for these wares is a great pleasure.

Both books are beautifully illustrated with a wealth of lovely examples. The colour plates are magnificent, and by the courtesy of the publishers we have been able to reproduce three examples in these pages.

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Pre-war copies of APOLLO can be had of the Publisher, APOLLO, 10 Vigo Street, Regent Street, London, W.1. Twelve copies picked at random for £2 2s. Copies for selected subjects from 3s. 6d. to 10s. according to scarcity.

Famous English Glasses

V—THE EARLY BALUSTERS BY E. M. ELVILLE

ALL collectors of old glass are familiar with the balusters that made their appearance for a brief period just before the close of the XVIIth century. These early balusters did not vary much in form, the bowls being either of the round funnel or straight-sided shape, feet wide and folded, stems with the inverted baluster and, but not necessarily, a base knop; sometimes there was a tear enclosed in the stem. Typical examples of the drinking vessels to which this description accurately applies are shown in the illustration.

Strictly speaking, there were but two kinds of baluster stem, the true baluster, copied directly from the Venetian glasses, and the inverted baluster, which was an English version of the Venetian urn-shaped stems. The inverted baluster has been described as the most beautiful, the most characteristic and the most prolific of all stem forms.

But it is not for this reason alone that the early balusters are of importance to collectors. They mark the beginning of styles which can claim to be distinctly English; they were among the first vessels to be fashioned from Ravenscroft's newly-discovered glass of lead, an English development which even to-day is still the medium chosen wherever artistic glassware is made, and, finally, they gave dignity to the short period which saw the greatest English achievement in the art of glass.

There is perhaps one further point of importance to the collector: balusters constitute the earliest type of drinking glass of which he will be fortunate enough to acquire anything like a series, that is, if expense is of no particular concern. A good flawless baluster will to-day be expensive—and it is an extensive series if the balustroid glasses are included.

Although the baluster style had its beginnings in Greene's time and to some extent developed during the experimental period through which the English metal was passing, it did not emerge as the style with which we are so familiar until the so-called "double-flint" stage had been reached. It will be recalled that Ravenscroft finally succeeded with his lead glass in 1676 but the period of transition occupied with its teething troubles and also demanded by the glassmaker to adapt himself to its peculiarities was a lengthy one. The following notes from the Glass Sellers' Bills found a few years ago at Woburn Abbey show this very clearly. No less than eight different descriptions were coined for the metal between the years 1671 and 1686.

Dec. 6, 1671	12: Large English cristall tumblers	7-0
April 25, 1674	2: dozen and 2 fine flint Christalline glasses	£2-9-0
Nov. 30, 1675	6: flint Ribd beer glasses, 18s	9-0
March 27, 1676	12: new flintt wine glasses mrd ¹	16-0
May 9, 1682	12: Thicke flint Glasses	12-0
June 23, 1682	1: doz of thine flintt Glasses	6-0
May 16, 1685	6 duple flintt Glasses	5-0
June 23, 1686	12: single flint Glasses	4-0

It is to be assumed that the thick flint and the double flint glasses referred to the same style of manufacture adopted by the glassmaker, that is, a second gathering of metal to remedy the tendency for lightness, a characteristic fault of the imported Venetian glasses. Thin flint and single flint also were doubtless synonymous terms used to describe vessels made from a single gathering of metal.

From the above records it will be noted that single flint and double flint glasses made their appearance about the same time in 1682. Until recent years the earliest mention of double flint was in 1710 which led writers to assume that single flint glasses preceded the double variety by about a quarter of a century. It is unlikely, however, that the term "single" flint would have been employed had the necessity not arisen to distinguish it from some other kind of flint.

We are on fairly safe ground in assuming, therefore, that immediately after Ravenscroft's discovery the new flint glass was offered to the public in two styles, light and heavy, at the same time. The matter of choice was not settled at once, for after a substantial reduction in cost the two styles were still competing at the turn of the century. Eventually, as we know, the heavier style, that is the "double flint," despite the fact that it was twice the cost of the lighter, proved to be the more acceptable variety for use both in the taverns and in the noble households alike. Their greater robustness was no doubt a strong point in their favour but there was also the fact that massiveness was more fitting to the forms evolved by the glassmaker from an artistic point of view.



DRINKING GLASSES, late XVIIth century.

(Left) Inverted baluster stem with base knop and wide folded foot

(Right) Hollow inverted baluster stem with base knop and folded foot

The early baluster, then, was created by the English glassmaker from three distinct components: material, technique and form, and although each component was as necessary as the other for perfect coalescence, the most important of the three was the material. Without the manipulative properties of lead glass and the splendour it imparted to the finished article, it is doubtful whether vessels of such beauty of outline and classic proportions would have been created. Once the metal itself was understood, however, it was taken up enthusiastically by the glassmaker, resulting in a great increase in the variety of glass vessels made, rapid development in form and a marked improvement in craftsmanship.

The technique of decolourising the metal had also been mastered and as a result the iron green of the very early glasses had given place to a glass of water-white clarity. Nearly one hundred glasshouses in various parts of the country had adopted lead glass by the turn of the century.

It was this enthusiasm of the glassmaker to display the properties of his glass that brought about, all too soon, the supplanting of the inverted baluster, *per se*, by an almost endless variety of knops and swellings which defy description: acorn, drop, mushroom, the true baluster, angular, triple ring, cushion, cusped, annular, cylindrical, screwed, bullet, egg and various other permutations and combinations that occurred to the assiduous glassmaker.

Neither was his ambition satiated by his elaboration of the stem, for he attacked feet and bowls with equal energy but with very much less result; the waisted bowl, the trumpet bowl, the double-ogee bowl and others never seriously challenged the round funnel bowl for popularity, with the possible exception of the waisted bowl in certain cases.

The same may be said of the feet. In the case of the cone knop and drop knop glasses, the domed, folded foot was much in evidence but for the most part the folded foot retained the place it deserved in the entire series of balustroid glasses. We have only a glimpse, therefore, of those classical balusters before the birth of the new century heralded a multiplicity of changes in style which were its constant companion throughout its span.

Those early balusters were robust, capacious, well-proportioned vessels but of a plainness and simplicity that enhanced rather than marred their dignity. They savoured of the days of stately oaken ships and bold buccaneers; they belong to an atmosphere of timbered inns and jovial coachmen.

¹This is the earliest evidence of the use of the seal or mark on the Ravenscroft glass.

LATE CHIPPENDALE AND ADAM FURNITURE

AT THE LADY LEVER ART GALLERY—III

BY A. CARLYLE TAIT

WHEN fine furniture is our subject no name stands higher than Thomas Chippendale's. Though it has been proved that few, if any, of the designs in his epoch-making *Director* are his own, his fame rests upon a type of furniture not to be found there, the inlaid satinwood pieces made under the influence of Robert Adam. The Adam style must be seen as a national art movement, in which, between the years 1763 and 1793, Britain led the world. The art of Josiah Wedgwood and his designer, John Flaxman, was an important part of this neo-classical movement, more Greek than Roman in its inspiration, but essentially British, a clear break with the Rococo. The furniture produced here in this period challenges the finest ever made in continental Europe. Thomas Chippendale appears more and more as a pioneer, one of the first, if not the first, to use that loveliest of materials, satinwood, to introduce from France that furniture so much sought after by collectors, the commode, and to collaborate without misgiving with Robert Adam, laying aside his own past triumphs to put his best work into the development of this novel style.

The tradition that he was born at Kempsey, Worcester, has long been exploded. He was a native of Otley, in Yorkshire, the son of a joiner and grandson of a carpenter. It is not disputed that he was a master in the very exacting crafts of chair-making and cabinet-making, but it is unlikely that he served his apprenticeship in the city of London. The historian of the Joiners' Company, H. L. Phillips, searched all their lists of apprentices without finding his name, which does not appear in their minutes or records. If apprenticed in York, or some other provincial centre, he would probably have had some three or four years' experience as a journeyman in London. Once in business for himself, we can imagine that he soon left the bench for the saleroom and strutted there in a velvet coat like his rival, John Cobb, though with a better grace. Above all, we see him as a keen business man, first in his trade to adopt the division of labour, including in his staff at least two men of genius, Lock and Copeland. Very much more remains to be done in the field of research to identify all the probable products of Chippendale from those of his leading contemporaries, and authors undertaking the work will find ample opportunity for investigation in the Lady Lever Art Gallery at Port Sunlight. Some forty commodes or tables of late Georgian type are displayed around the walls of the six Water-



Fig. I. WINGED CABINET, doors veneered with Amboyna wood, circa 1765. Ht. 103 ins., width at cornice 76½ ins., depth over all 27 ins.

Fig. II. SERPENTINE COMMODE, inlaid with figure of bull, circa 1765. Height 33½ ins., width 57 ins., depth 24 ins.



colour Rooms, which include a wonderful series of Turners. Other pieces are in the North Gallery, the Main Hall and in the Adam Room—specially designed by Percy Macquoid for the furniture it contains. In these winter days its arabesqued walls in Wedgwood blue look a trifle cold and monumental until its great crystal chandelier springs into prismatic radiance: then the Adam Room comes alive and gives any visitor a royal welcome. It is the purpose of the present article to introduce a few of these Chippendale-Adam pieces to the notice of those lovers of beautiful things who have not yet seen them. In France and Italy more costly materials were used, more sumptuous decoration added, but for sheer beauty has the world ever seen finer furniture?

Many pieces at the Gallery carry

FURNITURE AT THE LADY LEVER ART GALLERY

human associations with great men and women in Georgian days. We often forget how small our ruling class then was: a majority of its members must have seen most of these commodes. They were only made for a limited circle of the élite; Sheraton says "these pieces of furniture are never intended for use but for ornament," and the great skill needed in their construction means that they are never imitated.

In the William and Mary Room the State bedstead from Stowe has been occupied by almost every member of our royal family from 1737, when Borra designed it for the visit of Frederick, that much-misunderstood Prince of Wales, to the days of Edward VII. In the North Gallery a small upright serpentine-fronted escritoire inscribed "Duchy" can scarcely be anything else than part of the Prince's office equipment. Two gilt marble-top tables in the Reception Hall were made for the second Duke of Montagu. Several pieces from Blenheim include a winged cabinet of Kent design upon a stand of later date, possibly made by Chippendale. Its companion at Blenheim is illustrated in Percy Macquoid's *Age of Mahogany*, p. 105. A pair of urns on pedestals were made for Lord Arundel of Wardour, as also an early example of the roll-top writing-desk which could be ascribed to George Hepplewhite. A chair from one of his designs, but made in India of solid ivory, belonged to General Sir Edward Kerrison. Another, of whalebone, is traditionally associated with Warren Hastings and a black lacquer rocking-chair of Regency date with Mrs. Sarah Siddons. From the walls of the South Gallery, Elizabeth Gunning, as Reynolds saw her, looks down on Lovelace and Caernarvon chairs which she must once have graced with her queenly presence.

Fig. I, the famous Percy Dean cabinet, illustrates the kind of furniture Chippendale was making circa 1755, a link between his past triumphs and his future accomplishment. It does not form part of the Lady Lever Collection but is at present on loan to the Gallery from the private collection of the present Viscount Leverhulme. The wonderful golden colour of the Amboyna veneers used for the doors can be imagined from the colour plate in *The Age of Mahogany* with a description on pp. 172-5 which includes an illustration showing the 91 drawers, fronted with many rare woods. It is again shown, in colour, in the *Dictionary of English Furniture*,



Fig. III. BOX PIANO, by Frederick Beck, London, dated 1775. Height 40 ins., width 65½ ins., depth 32½ ins.

Vol. I, p. 164, the latter illustration omitting the tiny ivory bells hung from the spandrels of the legs. These are seen in the *Director* engraving, No. CXXXIV, dated 1753, a design described as a china cabinet, over which Chippendale gets quite excited. It has been often illustrated, even as recently as August 25th, 1947, in *New York Life*.

An early example of Chippendale and Adam in collaboration is illustrated in the *Dictionary*, Vol. II, p. 132, a carved oak commode with a top of breccia marble, which is now in the South Gallery. All the ornament is gilt, the two doors and the end panels have large fluted paterae and the lower edge a row of husk festoons in the early manner of Robert Adam, but the projecting cabriole front angles are typical of Chippendale. This commode once belonged to Sir Mark Brunel.

Fig. II represents another early and fine example, an inlaid satinwood commode in Water-colour Room C, illustrated in the *Dictionary*, Vol. II, p. 138. The bold serpentine shape is French, Robert Adam preferring rectangular forms, but he must have been responsible for the figure of a charging bull on the front, from a coin of Thurium, a Greek colony in Lucania. The ivory horns, hoofs and eyes of the bull, and the ground of Maccassar ebony, recall Chippendale's upright writing-commode at Harewood designed by Robert Adam in 1773. Percy Macquoid's comment is, "the metal gadrooning of the top, the corner pendants and the acanthus mounts to the feet are of the highest quality, representing a period of English work just arriving at perfection."

On the same page the *Dictionary* illustrates the straight-fronted commode with concave ends now placed to the left of the "bull" commode. It is of East Indian satinwood and was once owned by the Duke of Wellington, who gave it to his favourite preacher, the Rev. Thomas Cook of Brighton. The very unusual sunk ovals on the front, the ram's head



Fig. IV. SEMI-OVAL COMMODOE, painted panel on front, circa 1780. Height 35½ ins., width 54½ ins., depth 22 ins.

brass mounts and the row of circular paterae on the frieze can all be paralleled at Harewood. Adjoining, to the right, is a commode in the elegant French style, with a ground of trellised quatrefoils in walnut and tulipwood on harewood. The centre of the front displays a circular marquetry picture of Diana seated in a wooded landscape. Pictures in wood inlay have been claimed as a modern art form: here we see an example circa 1770. It resembles another in the *Dictionary*, Vol. II, p. 140, of the same approximate date.

Fig. III illustrates a remarkable box-piano in the Main Hall, in which figure subjects in marquetry are also a feature. When the lid is down it has the aspect of a sideboard of massive type, the extra space being used for music cupboards in the ends and a sound chamber behind the mechanism, which is fully visible when the lid is raised; any portion of the carcass then disclosed is stained a bright crimson. The maker's name, prominent over the keyboard, reads, "Fredericus Beck, Londini, Fecit, 1775. No. 4, Broad Street, Golden Square." The important firm of Ince and Mayhew also had their premises in Broad Street.

In the Main Hall are a pair of urns on pedestals which formed part of the monumental equipment for the dining-room introduced by the Brothers Adam, and usually completed with a wine-cooler and one or a couple of side tables. The pieces described here are the subject of two plates in colour in the *Dictionary*, Vol. III, facing pp. 126 and 134. These pieces were probably made in 1773 for the marriage of John Trevor Hampden (late Viscount Hampden of that family) to Harriet, only daughter of the Rev. Daniel Barton. The front of the table is carved with a dormant lion, resembling one inlaid on a satinwood commode in Room C, from the collection of the Earl of Home, which may therefore be a Seddon piece also.

George Seddon, 1718-1801, a subscriber to the *Director*, was a son of John Seddon of Blakelea and Eccles, Lancs. He died at Heath House, Hampstead, after building up the biggest business in the trade at London House, 158 Aldersgate Street, a large old red brick mansion, at one time the palace of the Bishops of London. We are fortunate in possessing an account of this remarkable establishment, in the diary of Marie Sophie Von Laroche, available in a translation by Mrs. Clare Williams, *Sophie in London*, 1933. Sophie visited Seddon, whom she describes, on September 16th, 1786; he was then employing 400 craftsmen. An improved version of this very type of sideboard attracted her; in it the side pedestals support the table itself, with the urns on the table above them, and the frieze is fitted with drawers. Sheraton illustrates a similar design in his first book, five years later. The firm, under varying titles, continued to be important until about 1837; it is last heard of in Grosvenor Street in 1868. Altogether, Seddon's must have made a prodigious quantity of furniture; any pieces which can be suggested as theirs show excellent craftsmanship.

The combination of all sideboard fittings in a single piece with legs instead of pedestal supports had been worked out by several makers by 1782, when William Gates supplied one to Windsor Castle. There are two in the Main Hall at the Gallery, both of mahogany, boldly semi-circular, with taper legs. One is in the manner of Shearer or Hepplewhite, with shells in green ovals over the legs; in the other dainty sprays of flowers appear instead of the shells, and the edge of the top is all in minute "Tunbridge-ware" inlay, the only instance in the Gallery. It is illustrated in the *Age of Satinwood*, p. 79.

Fig. IV is from the Earl of Caernarvon's collection. The top is veneered in harewood, so called from some resemblance to the colour of a hare's fur. The actual wood is sycamore, stained with an oxide of iron, and there is a good deal of it in the commodes here, generally mellowed to a brown tone, but sometimes golden, almost approaching satinwood. Both top and front are beautifully inlaid, the front on a rosewood ground, centring in a painted oval: this is on copper and in the style of Antonio Zucchi. In 1781 he returned to his native Italy, with Angelica Kauffman as his bride; she took with her the Reynolds portrait which has at length found its way to a room in the Gallery, where more than one piece of furniture shows her own decorative style, notably a large sideboard-commode in the Adam Room, from Guisachan, the Highland home of Lord Tweedmouth, in brilliant condition. Other pieces display painted decoration in the style of Cipriani and Pergolesi.

The perfect preservation of the pieces exhibited in the Water-colour Rooms is, indeed, everywhere remarkable. A pair of semi-circular tables, now placed together in Room C, have a large sized fan ornament worked out in flashed mahogany of exquisite colour. The figure of three satinwood tables in Room B is equally lovely. Brazilian tulipwood, often used as an edging, is employed throughout

in another commode, while the darker, coarser grain of West Indian satinwood may be identified in one which is inset with Wedgwood plaques, in Room A. Two small commodes in Room D, in which the wood alone forms a sufficient decoration, have the charm of simplicity. In Room E are two in which the Prince of Wales' feathers are seen, in one instance inlaid, in the other painted. There can be little doubt that such pieces were made for those who favoured the Prince of Wales's party. In the same room an upright commode dressing-table, beautifully fitted, is painted with such motifs as nasturtiums and peacock feathers. In other rooms at least a score of pieces must be left to the visitor's own surprise and delight.

Our country's fine achievement in art and her enterprise in industry were either extinguished or bedevilled by the disasters which the French Revolution brought to Europe. Napoleon cleverly rescued France from artistic eclipse by his invention of the Empire style; the Napoleon Room at the Gallery displays some choice examples—the debt to the Brothers Adam quite evident. Here, the influence of Empire is still more apparent in Regency pieces, our last coherent and national style.

Sacheverell Sitwell, in his new and fascinating *British Architects and Craftsmen*, sees in the surviving work of our XVIIIth century ancestors "a consolation for future ages, a sign of what the world has been, and of what it still could be. . . . It is by taking the past as an example, but not copying it, that we can shape the future . . . a world in which none are too rich and none are poor."

THE ETON PRE-REFORMATION CHALICES

Sir,

In the November issue of APOLLO, Mr. Ralph Fastnedge, in his article entitled "The Pre-Reformation Jurby Chalice," refers to the chalice at Corpus Christi College, Oxford, as " . . . the most regarded, as being the only pre-Reformation chalice of gold to come down to us."

I would like to question his statement, as I was under the impression that the chalice given to Eton College by its founder, King Henry VI, c. 1441, was also of gold.

Yours faithfully,

V. A. FRERE.

The Editor,
APOLLO.

Mr. Fastnedge writes: I understand that Eton College do not possess a chalice given them by their Founder, King Henry VI, or indeed any chalice of gold whatsoever. The following extracts bear out this latter statement.

1. H. C. Maxwell Lyte: "A History of Eton College 1440-1875" (1875), p. 198, writes that "A silver ewer and dish, double gilt, were sent down to Eton on approval by a certain William Terry, goldsmith of Lombard Street" (working during the first quarter of the XVIIth century) "and being definitely chosen they were sent back to London to have the Eton Arms engraved and enamelled on them, and to have cases fitted to them. They are the earliest and most beautiful specimens of plate now in the possession of the College, and they occupy a prominent position on the side-board in the hall on the 4th June, Founder's Day, and other festive occasions." He makes no reference throughout the work to any chalice of gold and only a passing reference to those of silver gilt, two of which are still in the possession of the College.

2. E. Alfred Jones: "Old English Gold Plate" (1907), introduction xvii, states that "As the chalice and paten at Corpus Christi College, Oxford, are the only extant examples of pre-Reformation gold plate, so are the Jacobean chalice and paten, which were given, with the splendid "Poison Cup," "Serpentine Cup," and "Falcon Cup," to Clare College, Cambridge, by the physician, William Butler, the earliest post-Reformation Sacramental vessels in gold known to exist to-day."

Mr. Arthur Silcock informs us that the correct title of his work is *An Introduction to Chinese Art and History*; the shortened title we gave in Books Received in our January issue, *Chinese Art and History*, is believed to be that of a book by another author.

A dispersal of a collection of Chinese Works of Art will always enliven widespread collector interest, and one of more than usual importance is that of the Rutherton Collection to be held at Messrs. Bluett's Galleries at 48 Davies Street early in March.

The Exhibition of Treasures from the National Bibliothek, Vienna

THIS small but important exhibition comprises manuscripts, early printed books, music scores and original letters drawn from the great series of treasures which formerly belonged to the Imperial House of Hapsburg. The most important section is that devoted to illuminated manuscripts, that is, those whose text is accompanied by painted decoration, usually in polychrome, taking the form either of scenes illustrating the narrative, or pure ornament which has no direct reference to the text. The painted scenes were on a miniature scale, often being enclosed within initial letters, or even confined to the margin. This minute scale inevitably restricted the powers of expression of the artist and forced him to concentrate rather on decorative than on spiritual values. Illumination was an art which was almost exclusively carried out by members of the great monastic houses, and the texts which were adorned with such delicate ornament were usually religious in character. While formal decorative *motifs* such as knot patterns and scrollwork played from the earliest period an important part in the art of illumination, the decorative sense of the painters followed just the same course as did that of the mediaeval church builders, until in the fifteenth century the structure of the written page was almost obscured in the luxuriance of late Gothic ornament.

The earliest manuscript exhibited which can be said to have any aesthetic significance is a VIth century Genesis, executed probably in Syria. In beginning with this manuscript we are in a way choosing an ending rather than a starting point, for with its precise drawing and conscious elegance it represents a late phase of Classical art. There is little connection between the soft colouring and easy grace of the figures in this manuscript and the severely



Fig. II. DETAIL FROM BIBLE.
Paris. Mid XIIIth century



Fig. I. DETAIL OF ILLUMINATED PAGE in Admont Bible. Salzburg work. Second half of XIIth century

abstract knot ornament of the IXth century Sacramentary, from a monastery in Northern France or Belgium. Yet this latter is of exceptional interest not only as representing one of the earliest schools of Romanesque illumination, but further because its ornament is derived from those Celtic designs which, long preserved and practised in remote monasteries in Northern England and Ireland, were then brought over to the Continent by English monks.

The Romanesque art of Austria is better represented by pictorial than by architectural remains. A magnificent example is the Bible from the monastery of Admont, executed in Salzburg in the second half of the XIIth century (Fig. I). Here we see ecclesiastical art released from the bonds of extreme formalism which had hitherto been imposed upon it, and achieving even on the small scale of a manuscript page a grandeur of conception that matches the cool nobility of Norman church architecture in England. Here spirituality triumphs over the secular desire for purely aesthetic beauty, but as Gothic art evolved in the following centuries, we find a gradual heightening of aesthetic sense, sometimes even at the cost of spiritual values. A Parisian Bible of the mid XIIIth century brings us decisively into a world of acute aesthetic consciousness; the design of its pages, as also the brilliance of its colour, recalls contemporary stained glass windows (Fig. II). As the years advance the decorative qualities assert themselves even more effectively; the worldly elegance of XIVth century Gothic art is succeeded in the XVth century by an exuberance of ornament which the manuscript page can barely contain. This process is illustrated by a series of French, German and Italian manuscripts of a magnificence appropriate to the worldly dignity of their former princely owners, for example, Fig. III, Four Gospels written by Johann von Troppau for the Duke Albert III of Austria.

Decorative art has always been largely dependent on pattern books from which the painter, who was often a skilled craftsman rather than an original artist, picked out the most appropriate designs. It is of great interest to discover from the XIIIth century pattern book of scenes from the lives of the Saints, etc., that the monastic



Fig. III. ILLUMINATED PAGE FROM FOUR GOSPELS. German. XVth century

artists also made use of such extraneous aids to support their own inspiration (Fig. IV).

The series is concluded by Italian manuscripts of the early Renaissance. Here the artist has ceased to acknowledge any obligation to the written page. The illuminated sides have a fully independent existence, and the secular spirit introduced by the new learning is ever more in evidence.

The few printed works on view include a series of block-printed books in which each page of print, instead of being composed of movable type, was painstakingly cut from a single wood block. Books of this class were regarded as an inferior substitute for manuscript texts and lack the magnificent painted ornament of the latter. The first book to be printed from movable type, the Gutenberg Bible, is here represented by a perfect example with hand-painted initials. Some twenty-odd examples of the Gutenberg Bible, the printing of which was completed in 1455, are known to exist, but many of them are incomplete.

The painted initials on the earliest printed books cannot be compared with those which decorated the finer manuscripts, and they soon gave way to initials printed in colour. This earliest development of colour printing is represented by the Psalter published by Johann Fust and Peter Schöffer shortly after the Gutenberg Bible. Once established, printing was developed with astonishing rapidity; before the end of the XVth century, the Aldine type which, though equalled, has never been bettered, was already in use. Here it is represented by the *Hypnerotomachia* of 1499, with its fine wood-cut illustrations. In the intensely vital woodcuts of Dürer's *Apocalypse* dating from the beginning of the XVIth century, the art of woodcut had also reached its apogee. The high achievement of the Lyons printers is also well represented by a 1499 *Office of the Blessed Virgin Mary* copiously adorned with etchings which clearly owe their inspiration to the painted miniatures of the earlier manuscripts. Appropriately enough for Vienna, the next work displayed is a superb edition on vellum of the *Theuerdank*, an epic poem written by the Emperor Maximilian I in the new spirit of Humanism. This work, composed in German, was translated into French, Spanish and Latin and was not without



Fig. IV. PATTERN BOOK OF DESIGNS for illuminated manuscripts. German. XIIIth century

a certain significance in the dissemination of Renaissance ideals throughout Europe.

The mediaeval illuminated manuscripts which were devoted to the glorification of God were succeeded in the Renaissance world by the great illuminated books celebrating the splendour of mortal princes. Coronations, marriages and funerals of the monarchs of the XVIIth and XVIIIth centuries were recorded in magnificent illuminated books, copies of which were presented to the courts of Europe. An early example on view is that recording the funeral ceremonies of Charles III, Duc de Lorraine, in 1608. The finest of these works were produced in France, especially during the XVIIIth century, when nearly every important domestic event at the Court was accompanied by an elaborately staged display and followed by a great folio of engravings. The peak of French splendour was reached during the reign of Louis XIV—this phase of French culture is represented by a book of engravings by Israel Silvestre with the charming title, *Les plaisirs de l'Isle enchantée*. Such publications go far to convince us of the important influence of French culture upon the development of Baroque art, a contention that is so unacceptable to Austrian nationalism.

The ceremonies of the European Courts of the XVIIth century had an elaboration and fantasy which can only be described as theatrical. Just as Charles I of England retained in Inigo Jones a stage designer to prepare the Court festivities, so in the XVIIIth century did the Austrian Court employ Antoine Bartoli with the title of "Dessinateur à la cour de Vienne" to produce the designs of figures of Classical gods and goddesses in rich Baroque costumes for operatic performances at the Court. Less courtly and grandiose but full of laughter and vitality is another series of water-colour drawings of figures from the Italian Comedy, that inexhaustible source of inspiration for the minor artists of the period, also by an Italian, Burnacini.

The gradual emergence of such treasures after their many years of concealment seems to reassure us that Vienna's cultural heritage has after all survived the many risks which have threatened it, and that this great city will remain the cultural centre of Central and Eastern Europe.

A POTTERY MEMORIAL BOWL—AN EXERCISE AND AN INTERPRETATION

BY CONRAD H. TIPPING



Fig. I. THE MEMORIAL BOWL, showing Washington's portrait

THE auctioneer's catalogue described this bowl, bought in a lovely and remote manor-house in the Cotswolds, as "an old Staffordshire bowl depicting Washington, Fayette, and Franklin, inscribed, 'Republicans are not *always* ungrateful!'"

The homely piece, 8½ ins. in diameter and 4 ins. high, neat in the proportions and placing of its quiet black decoration, began to set a number of interesting questions as to its origin, date, and meaning.

It is certainly an *old* bowl, to judge by the usual signs of wear, and of warping and blistering, and crazing and sanding in the glaze. Plainly, too, it was made by potters who had a long tradition of potting and finishing behind them.

But I do not think it is of Staffordshire make, though it is hard to be sure, as always in these unmarked printed pieces.

Like the bulk of black-printed ware made between 1760 and 1860 this bowl has a social and political implication, in contrast with the scenic and topographical appeal of the more decorative blue-printed. Black transfer pictures seem the more correct medium, like books and pamphlets, for the representation of historic events and famous people, and for the popularisation of slogans.

Liverpool's special line from 1752 till well on into the XIXth century was black-printed ware, and it was this form of decoration in transfer, conceived in England, that brought us success and fame abroad. Enormous loads of Liverpool ware were sent to America for sale; much of it as mementoes of the wars of the Revolution and 1812. Many other famous old names are found among those who sought and won the American market, Enoch Wood leading easily. Next to him were Ralph and James Clews, and their predecessor at Cobridge, Andrew Stevenson. Few of these Staffordshire potters seem to have specialised in portraits, and those who did so printed them in blue, usually along with views. The black-printed pictures on this bowl are printed under the glaze, a bit of evidence towards a Liverpool origin for it.

The Shipwright's Arms within suggests that it was made where seafaring men were wont to foregather, and made to attract sailors, especially American sailors. There is nothing about the piece to show that the Swansea, Bristol, or Tees-side factories made it, so the bowl is very likely, in manufacture and in decoration,

Liverpool work. From its foot-rim section and the grey cold look about it, the bowl is of Liverpool pottery rather than Staffs creamware. Further, I know a large creamware jug of Liverpool make that has the same line-engraving of the Shipwright's Arms, and the same Eagle coat of arms done in stipple and line. Another piece from the same source bears the print of the carnation and spray, and the carnation was a favourite with Liverpool decorators,



Fig. II. SHOWING INTERIOR OF BOWL. The engraving is probably by R. Abbey, of Sadler & Green, Liverpool

of Delft as well as of other ware. Conjecture becomes almost certainty, and I grow pretty sure that my bowl was done at Liverpool.

The fine, wholly line-engraved Shipwright's Arms looks like the work of Richard Abbey, the great John Sadler's apprentice. Abbey started a factory of his own in 1793, and worked it till 1796 when it was sold to Worthington, Humble and Holland, fresh-staffed with Staffordshire potters, and named Herculaneum for the simple reason that Wedgwood had named his factory Etruria. Abbey's best known work is the Farmer's Arms, and also said to be his are the Baker's Arms, the Blacksmith's Arms, the Bucks' Arms, the Butcher's Arms, the Hatter's and the Ironworker's Arms, all made for the various guilds. If the plate of the Shipwright's Arms is Abbey's work it must have been retained for a long time by the Herculaneum works, for he died in 1801, and my bowl is later than that, surely. But how much later?

Perhaps the Eagle badge can help. The eagle was used in the Army flags forty years before Congress adopted it in June, 1782, as the Great Seal. It became the President's personal flag and seal onwards from 1789 and has also been used by successive Secretaries of State as the official seal of the nation. The thirteen stars above the eagle represent the thirteen original States; the three others the next three States admitted to the Union. Of these, Tennessee was the last and the date was 1796. That was the year Abbey sold his works, and if he engraved the extra stars on the eagle plate, that must have been about the last thing he did there.

But it does not follow that the date of the engraving indicates the date of the bowl. Plates and moulds were certainly kept for long periods, for use whenever wanted. It is to be noticed that the portraits of Washington and Franklin do not record their deaths—1799 and 1790 respectively. This might date the bowl between 1796 and 1799, but I do not think it does. The presence of three extra stars precludes its having been made before 1796. Perhaps the Lafayette portrait will help.

"The Nation's Guest" implies a return to America of this doughty Frenchman who had offered life and fortune in the holy cause of liberty. His soldiering in America ended with the capture



Fig. III. THE EAGLE BADGE, used on the Great Seal of the United States and the President's personal flag and seal

of Yorktown in 1781, where he commanded the vanguard of the American Army, and he returned in 1784 as the nation's guest.

The bowl might have been to celebrate that occasion, but it was not: the extra stars in the badge preclude the acceptance of so early a date.

This is no brilliant young soldier in queue, brocade, and silk, no Major-General of the Army of France, no young man of twenty-seven, figured here!

When he came again, Lafayette was greatly changed. His love of liberty was still strong and young, but forty years of fierce and bitter strife for order and humanity in the French Revolutionary Wars have left their mark.

That man, broken and bereft, is surely the Lafayette on the Liverpool bowl! The engraver has been at pains, I suspect by altering the plate, to show him as worn out, except in courage, shabby and tattered. The portrait's original was by Ary Scheffer.

Lafayette went over in the *Cadmus*, fitted out for him and placed at his disposal by a patriotic American merchant. He wore a coat with skirts, the prevailing trousers, his own hair, and no sword. During a triumphal tour of over thirteen months, he visited every State in the Union, and men and women of every rank flocked to the towns to see this hero of a past generation and to join in the universal roar of welcome. In June, 1825, he was in Boston, on the greatest gala day Boston ever knew, and laid the corner-stone of Bunker Hill Monument on the fiftieth anniversary of the famous battle. He took a prominent part in the opening ceremonies of the Erie Canal, and after Congress had voted him a sum of 200,000 dollars and a township of land in Florida, they sent him home to France in the *Brandywine*, named after the battle in which he had been wounded.

It was during the warmth of this great and generous welcome when, men felt, the foundations of a mighty nation had been securely laid, when America stood at the opening of an industrial development (scarce paralleled even by our own country) which was to take her ahead of her rivals as a financial and military power—it was then, in the elation of having evolved a federal-national government combining national strength with individual liberty (greatest of all government problems), just when the young nation was



Fig. IV. THE MARQUIS DE LAFAYETTE, 1757-1834. Served in the American War of Independence under Washington, 1777-1781, and played an honourable part in the wars of the French Revolution

A POTTERY MEMORIAL BOWL



Fig. V. BENJAMIN FRANKLIN, 1706-1790. Great philosopher and statesman. He failed in his chief purpose: to keep the British Empire united and to help America to grow inside the Empire

a-tingle with pride and aflame with confidence and hope, that the artist engraved his 'Republicans are not *always* ungrateful' round the national arms picture on my bowl. It was as if to remind the guest-hero that *monarchists* often are ungrateful, as indeed Lafayette knew they were to his bitter cost.

So 1825-6 seems a reasonably accurate date for the bowl.

What a man was this Benjamin Franklin, Fellow of the Royal Society, Doctor of Laws (St. Andrews), Doctor of Civil Law (Oxford)! In any age, in any place, this philosopher-diplomat would have been accounted great. While in England, with the elder Pitt and Priestley among his friends, his flexible and fertile genius ranged authoritatively in speech and writing among such diversities as electricity, lightning conductors, inoculation against the small-pox, geology, salt mines, Scottish music, absorption of heat by different colours, magnetism, sun spots—and the common cold. Of special interest to collectors is the following extract from a letter written in London in 1773. Somebody had pleased him with a gift of transfer-printed ware. "I know not," he writes, "who pretends to that [invention of] copper plate engraving for earthenware, and I am not disposed to contest the honour with anybody, as the improvement in taking impressions not directly from the plate, but from printed paper, applicable by that means to other than flat forms, is far beyond my first idea. But I have reason to apprehend that I might have given the hint on which that improvement was made; for, more than twenty years since, I wrote to Dr. Mitchell from America proposing to him the printing of square tiles for ornamenting chimneys, from copper plates, describing the manner in which I thought it might be done." The idea was passed along "to several artists in the earthen way about London, who rejected it as impracticable."

So we are set wondering whether it is not to this enlightened, fur-capped genius—this idea-factory—pictured here that we owe the beginnings of transfer printing, and not to Sadler, nor to Brooks, nor to Hancock. There was printing being done at Battersea enamelling factory, 1750-55, for both Bow and Chelsea porcelain works. Yet, some time before 1753, how long before is guesswork, the idea of it was rejected as impracticable by "several artists in the earthen way about London"!

It was in 1757 that Franklin's British university honours came to him and his portrait was so popular on pottery and china that, as he wrote to his daughter, his face was "as well known as that of the moon, so that I durst not do anything that would oblige me to run away, as my *phiz* would discover me wherever I should show it." This picture of him was based on a lost painting by the Frenchman Cochin.

I wonder whether the fine figure of Benjamin by the elder Ralph Wood (No. 43) in his lovely subdued coloured glazes was included among those sent out to George Washington when in 1759 the latter ordered "ornamental china images and busts" from

England? It is bracing, anyway, to recognise Washington in the ranks of the mighty army of china lovers, and, in his company, Admiral Lord Nelson, Mr. Gladstone, Earl Kitchener, Whistler, Rossetti . . .

The medallion portrait of Washington here reproduced is after a painting made by Rembrandt Peale in 1795. It shows him halfway through his second term as the first President of the first modern Republic, "when time has played havoc with his face." France would have liked to see her faithful admirer Franklin, Lafayette's devoted friend, as first President; but he was over 80, and almost bedridden. And never was a man more fitted for this proud office by character, robust good sense, selflessness, dignity, and his supreme gift of leadership, than this soldier-statesman Washington, with the tradition of three hundred years of Colonial aristocracy and English squirearchy behind him. He was precisely the man the times called for, and he never made a serious mistake in all his public career. His resolute stand against all foreign entanglements, and always to maintain a strict neutrality, grew at last into the Monroe Doctrine, 1823—and to much else with which we who have lived through two World Wars alongside the United States are familiar. It is interesting to recall that the incidents which brought about the crystallisation of

the policy by Monroe were the rebellions against Spanish imperialism in the New World, and of Russia's occupation of Alaska and the extension of Russian settlements down the Pacific Coast.

"From a small window one may see the Infinite," said Carlyle. In a small bowl one may read the story of this noble trio, all loyal and loving friends, whose ideas and actions so intensely moved the hearts of millions who love human rights and human liberties.



COVER PLATE

Nineteen-forty-eight is noteworthy in the world of art as the centenary of the establishment of the Pre-Raphaelite Brotherhood. True, it was in the following year that first those telling letters P.R.B. appeared on pictures in the Royal Academy and drew the fire of criticism; but it was at the meeting in Millais' home in Gower Street in '48 when he, Holman Hunt, and Rossetti thrilled to the copies of the frescoes in the Campo Santa at Pisa, that the enthusiastic Rossetti proposed the Brotherhood. By 1853 that Brotherhood, as such, had broken up. Quoted Rossetti characteristically: "So now the whole Round Table is dissolved." Yet its spirit remained.

Millais was its Lost Leader. By 1856 he was elected A.R.A.; but that year he painted "The Blind Girl," Pre-Raphaelite in its manner, and still later "Sir Isumbras at the Ford," which was even more so. Perhaps then the tide of his Pre-Raphaelitism turned, but it was still almost at flood when, in 1859, he painted this picture, "The Bridesmaid." The gown owes its sheen and brilliancy to that method of underpainting in bright, pure colour which was so important in Pre-Raphaelite technique. The landscape background in its detailed truth to nature, the carefully rendered details of the chaplet in the girl's hair, the ethereal type of her beauty, confess the inspiration of the Brotherhood he had been so influential in founding and had so recently put behind him. Millais had developed the Pre-Raphaelite technique of underpainting, putting in first a white ground, then adding another coating of white into which he introduced some pure colour and finally adding his surface colour. Hence the vivid beauty of the gown.

The picture, which is dated and signed with his monogram, is at present in the possession of Leggett Brothers, and may be seen at their St. James's Street Galleries. It can be traced back through the E. E. Reed Collection and the Dowdeswell Collection. A small panel for this artist, it has the advantages of the Pre-Raphaelite period and the charm of the human sentiment which ultimately was to prove so strong—perhaps too strong—in the work of Millais.

AN EARLY LEGEND

BY INA M. HARROWER

"The Annunciation to the Virgin of her approaching death."

WHEN Jacques de Voragine in the XIIIth century compiled his *"Légendaire Dorée,"* that collection of lovely legends which arose in the early centuries of the Christian era, he probably never guessed that it might become a "best-seller." But in truth it did. For in a bookless age this fascinating record of adventure and romance and marvellous incidents was the delight alike of the baron in his castle and the artisan in his humble dwelling. The saints, after all, were men and women, all "travellers between life and death." There were hundreds of them and they were of all ranks in life. We have the beggar, St. Alexis, and the cobbler, Saint Crispin, and the king, Saint Louis, and our own Saint George, who in his early years before his prowess with the dragon was an army contractor and sold bad bacon too!

In Jacques' book, the story of their lives, founded on truth but ornamented ever more and more with enchanting and enriching details, is recorded.

In vain did Pope Gelasius condemn many of the apocryphal additions related in various documents of the IVth century. Papal decrees were unavailing and the stories radiated for many further centuries.

The *Légendaire* has a special chapter relating to the life story of the Virgin. One section is entitled "The Annunciation to the Virgin of her approaching death." It is this fascinating subject with which this paper deals, and fortunately art, ever "the hand-maiden of religion," has disclosed to us many touching scenes of the drama. The legend relates that an angel appeared to the Madonna and, after saluting her, said, "I bring thee here a branch of palm gathered in Paradise; command that it be carried before thy bier in the day of thy death, for in three days thy soul shall leave thy body, and thou shalt enter Paradise." The Madonna begged that the twelve Apostles might be reunited to her before her death "that in their presence I may give up my soul to God." The Angel having promised that this should be done, departed into heaven and the palm branch which he left behind "shed light from every leaf and sparkled as the stars of the morning." "Then," continues the narrative, "Mary lighted the lamps and prepared for bed and waited until the hour was come. And in the same instant John, who was preaching at Ephesus, and Peter, who was preaching at Antioch, and all the other Apostles who were dispersed in different parts of the world, were suddenly caught up as by a miraculous power and found themselves before the habitation of Mary. Then Mary placed in the hands of St. John the shining palm and desired that he should bear it before her at the time of her burial."

This scene with the angel, which might be called the prelude of the drama, is seldom seen in painting or in sculpture. It would be hard to name a dozen examples in the whole domain of art. In those known to us the treatment varies but slightly. The Madonna is seated or standing and the angel kneels before her, bearing the starry palm. In frescoes at Orvieto and in a bas-relief of Orcagna's lovely shrine in the Or San Michele in Florence (Fig. I) the angel comes flying down from above as is also to be seen in a fresco at Foligno by Ottaviano Nelli. A slight departure from the details of the legend is to be found in a panel by Fra Filippo Lippi in the Uffizi, where the angel kneels and reverently presents a lighted taper. It was the custom to place a taper in the hand of a dying person. In the Pinakothek at Munich there is a curious German example of the subject by Hans Schäufflein.

But the noblest of all representations is to be found in a superb canvas from the Fogg Art Museum of Harvard University. It is an oil on panel (96.2 x 98.4 cm.) and is in excellent condition (Fig. II). The Madonna kneels at a prie-dieu robed in a dark blue mantle on the borders of which can be discerned the words "Christus" and "Mater." Her pale, ageing face is marked by suffering, but is strong and serene. It is silhouetted against the dark greyish brown of the architecture. The great palm is thickly studded with bright gold stars. The fluttering drapery of the angel is white. The picture is usually attributed to Nicolas Froment, a painter of the "French School of Avignon" about 1500. Froment was working when the Papal See had removed to Avignon and the Italian feeling in the architecture may well have sprung from his mixing with the Italian painters who were to be found there.

Another very perfect rendering of the angelic scene comes in a page of the famous "Book of the Hours" by Jean Fouquet. Fouquet was born in 1415. He was Court painter to Charles VII of France, and his son Louis XI. Here the treatment is more simple. The Madonna kneels before a table on which lies



Fig. I. BAS-RELIEF OF ORCAGNA'S SHRINE in the Or San Michele, Florence

an open Book of Prayers. Her curtained bed is seen in the background.

Duccio di Buonsegni has a composite work in the Museum of Siena. One panel shows the presentation of the starry palm, another a group of the Apostles with St. Peter and St. Paul cordially shaking hands, while a third has a charming group of St. John being lovingly received by the Virgin. The palm hangs on the wall beside her, ready to be handed over, and finally there is the funeral procession with the bier being carried by Apostles while St. John walks in front holding the palm steadily before him.

The second act of the drama, "The Death of the Virgin," occurs with many varying episodes in the art of many lands, and it is interesting to retrace the ever-dominant feature of the starry palm in St. John's hands. We find it in the little picture by Mantegna in the Prado (Fig. III). St. John stands at the head of the bed holding the palm erect, some of the Apostles hold lighted candles, while St. Peter in a splendid cope as Bishop reads the service. Mantegna evidently accepted the story of St. Thomas arriving too late, as only eleven Apostles are visible. The legend explains that St. Thomas had been far away in India! He had arrived at the mysterious Kingdom of Gondoforus and its king was anxious to engage the saint to be the architect of his new palace! St. Thomas was ever bitterly regretful for his late arrival. His former incredulity was further accentuated, for on seeing the empty tomb he refused to believe in the miracle of the Assumption, so the Virgin from the height of heaven threw him her girdle. This legend was very dear to Italians who claim to possess it at Prato.

The museum of Cologne contains the best-known work of the subject by the painter who is still called "The Master of the Death of Mary." He is likely Joos van Cleve, of Flemish origin.

Then in France, a country especially devoted to the cult of the Virgin, we have examples of the subject in her architecture, in her delicate ivory plaques of the XIIIth century, in her stained-glass

AN EARLY LEGEND

windows and even in her amazing tapestries. There is a lovely bit of sculpture in the lintel of the north porch of Chartres, depicting the death scene. Two angels bend over the recumbent figure, the Apostles are gathered in the background. Here there is an interesting variant. Christ stands in the centre holding in His arms the form of a little child. "In the 3rd hour," says the legend, "Christ appeared in a company of angels. He receives the soul of His mother in the form of a little child and all the blessed angels mount to heaven carrying the soul in their arms." But one of the most striking pictures of the palm is in the tapestries. The illustration comes from the magnificent series of the "Life of the Virgin," which was exhibited in London lately. They were woven at Rheims in the XVth century. I am indebted to the courtesy of the Keeper of the National Archives in Paris for permission to reproduce the illustration (Fig. IV), one of the loveliest in the series.

From an English source there is an interesting representation of the subject in an alabaster panel of the XIVth century (Fig. V). The existence of beds of alabaster of exceptionally beautiful quality in Derbyshire and Staffordshire led to an extensive use of this material in the XIVth and XVth centuries for the making of small panels—"tables" they were often called—for setting together to form altarpieces. Such tables were made in Nottingham, York and probably elsewhere. There was a great demand for the English alabaster reredoses both in England and on the Continent, where many such reredoses and a surprising number of isolated tables still remain. The alabaster industry continued until the Reformation, when the demand for its products ceased. The carving shown in Fig. V is in the Victoria and Albert Museum, the Director of which has kindly given permission to reproduce the Museum photograph of it.



Fig. II (above). A version painted in oil on canvas attributed to Nicolas Froment of the "French School of Avignon." By courtesy of the Fogg Art Museum, Harvard University



Fig. III (left). Another variant showing eleven Apostles, by Mantegna, in the Prado



Fig. IV. Part of a version of the legend on French tapestry of the XVth century



Fig. V. A representation of the legend in the "Nottingham alabasters"

Fouquet in his Book of Hours completes the story with his representation of the Assumption. Here we see the Apostles gazing upwards at the ascending figure. St. John firmly holds the entrusted palm. St. Thomas "breaks out into lamentations." Fixing upon her his weeping eyes and stretching out his supplicating arms, he exclaims: "Forgive me, I was kept busy in India."

After the XVth century the blessed palm never again appears in art. It is probable that the legend was one of the "Abuses" condemned by the Council of Trent in 1563. The Council was severe on the naïve recitals of the legends. They thought no doubt that such marvels hid the true grandeur of the saints and they feared that Protestants might be scandalized and that even Catholics might become superstitious. So orders were given for Catholic painters to paint not the old quaint stories from the lives of the Virgin or the saints, but pictures with an approved theological basis.

But it is joyful to know that in one corner of this terrestrial globe, an art—older than the arts of painting or sculpture—has kept alive the story of the starry palm in spite of hierarchical decrees. In the little town of Elche in Valencia a drama of the story has been enacted yearly on the 15th of August since 1370, the only interruption being due to the tragic wars of this century. As at Oberammergau, the villagers are proud to play the leading parts—here the Angel, the Virgin and the Apostles. The drama includes charming lyrics sung by carefully chosen voices, the young St. John always being a tenor. The setting is the great church and at the close of the performance the petals of the starry palm are scattered among the audience.

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The annual subscription to "Apollo" is £2.2.0 (\$9 American). Application to "Apollo," 10 Vigo Street, Regent Street, London, W.1.

ANSWERS TO CORRESPONDENTS—HERALDRY

D. S. (Knottingley). In the notes appended to the sketch, the charges on this particular coat are described as "three legs," and so they seemed to be, from which one recognises the arms, or the legs, of the Isle of Man. But no connection has been found between such a coat and the other arms on the shield. On looking closer to the drawing, the extremities of the "legs" may quite well be clenched hands, or fists, rather than feet, and so, in assuming the charges to be three arms, this coat is found to be that of the family of Tremayne of Heligan in Cornwall, and Sydenham in Devon, who bear: Gules, three dexter arms conjoined at the shoulders and flexed in triangle or, fists proper. Here, indeed, is a link with the coat of arms impaled on the sinister side, which is borne by the family of Hammond of St. Albans's Court, Kent, for these two coats were no doubt impaled on the marriage, in 1774, of Arthur Tremayne, Esq., and a Miss Hammond. The Tremaynes are said to have been descended from a family named Peres, who, settling at Tremayne in St. Martin's, took that name in the reign of Edward III. A grandson of the first Tremayne married the heiress of Collacombe, in Devonshire, and removed thither. A younger branch of the Tremaynes purchased Heligan in the XVth century, and of this family was Edmund Tremayne, who held the appointment of Clerk of the Privy Council of Queen Elizabeth as a recompense for his devotion to her cause in the troubled days when she was Princess Elizabeth. Another Tremayne of note was Lewis Tremayne, who commanded a Regiment of Foot for Charles I and was Lieutenant-Governor of Pendennis Castle. There are several well-known names to be counted in the family of Hammond, and of these are Anthony Hammond, who was known as "Silver-tongued-Hammond," his son James Hammond, the elegiac poet, and William Hammond, the learned physician, whose very curious account of his travels abroad is still among the family papers. The coat of three chevrons each charged with five bezants, was that of the family of Colwell.

B. G. (H.M.S. Duke of York). The coat of arms on the pair of Sheffield Plate wine coolers is that of Dimsdale impaling Pie, and the bearer of this particular coat was Charles, the 5th Baron Dimsdale, who married in November, 1826, Jemima, the daughter of the Rev. Henry Pie, Prebendary of Westminster. The wine coolers may have been a wedding present, dating as they do to the time of this marriage. The Dimsdale coat of arms is seen to the dexter of the shield, and is blazoned: Argent, on a fess dancetté azure between three mullets sable, as many bezants. The coat on the sinister side is: Ermine, a bend lozengy gules. The crest is a griffin's head. It is noticed that the arms of Dimsdale appears here without the eagle's wing which was the addition to the family arms granted to the first Baron Dimsdale by Empress Catherine II in 1768. Thomas Dimsdale, 1st Baron and eminent physician, was the son of Sir John Dimsdale and was born in 1712. He received his first medical knowledge from his father and at St. Thomas's Hospital, and became celebrated for his writings on the subject of inoculation and as an inoculator for the smallpox. His fame reached Catherine II of Russia and she invited him to St. Petersburg to inoculate her and also her son. It is said that never did the Empress display her courage and good sense to more advantage than in submitting to an operation of which she had no experience in her own country, and where it was the subject of dread and alarm. She herself had perfect confidence in the English doctor, but was not so sure of what the reaction of her subjects would be if things went badly, so she had relays of post horses placed at numerous stages from St. Petersburg to the frontier, in order that he could get away as quickly as possible. However, the inoculations were successful, and the Empress rewarded him with the appointment of Councillor of State with the hereditary title of baron; the sum of £10,000, an annuity of £500, and £2,000 for his expenses. Catherine also granted him and his descendants an addition to his family arms in the shape of the wing of the black eagle of the Russian imperial coat, on a gold shield, to be placed in the centre of the Dimsdale coat. In 1780 he was elected member of Parliament for Hertford, and in 1784, when he was seventy-two, he again journeyed to Russia to inoculate the Grand Duke Alexander and his brother Constantine, and on this occasion the Empress presented him with her own muff as a mark of her appreciation, for it was made of the fur of the black fox, which the royal family were alone allowed to wear. Baron Dimsdale died in his eighty-ninth year, and was buried in the Quakers' burial-ground at Bishop's Stortford. (His family were originally members of the Society of Friends, and his grandfather, Robert Dimsdale, is remembered for having accompanied William Penn to America.)

CORRESPONDENCE
AND ANSWERS TO ENQUIRIES

Dear Sir,

I have in my collection a water-colour painting with the title "The Entrance to Vauxhall Gardens" executed by Thomas Rowlandson. There are, I believe, other versions of this subject by Rowlandson and I should be very glad of your help to put me in touch with any fellow collector who may possess one. My version is signed and the picture measures 9 inches by 12½ inches and I should like to know the approximate date as well.

The Editor,
APOLLO.
Jan. 1948.

Yours truly,
ERIC STOKES,
Heath House,
Swannington, Norwich.

Dear Sir,

With reference to the illustration of Chastleton House, Oxon, on p. 88 of your October issue, it may interest you to know that I have a water-colour of this house executed about the middle of the last century by an amateur artist, named Gerald Ponsonby (1829-1908).

The Editor,
APOLLO.

Yours truly,
V. P. SABIN.

A. S. (Birmingham). The mark is about the last thing with which you need concern yourself when you are considering whether a piece of Chelsea is genuine or not.

Indeed the marked figure is rather uncommon, and if the mark is there it is generally unobtrusive. The marks used were an anchor either embossed and plain, embossed and touched with red, painted in red, or gilt.

The best "marks" Chelsea can have are the soft creamy white, the unctuous glaze, and the translucency of the embossed anchor period, made till about 1753; the simple mounds with applied flowers on them, and the uncrazed, smooth, even glaze and cool white paste of the earlier red-painted anchor period which lasted till about 1759 when it passed into the gold-anchor that is characterised by rococo forms, lavish gilding and brilliant enamel colours.

Raised-anchor pieces, with the mark plain or coloured, are scarcely ever found to-day, and some collectors think that the smaller the red painted anchor is, the better the piece. When found on genuine pieces the red anchor is often placed low down on the back of the figure. Anyway, it is well to suspect large bold anchors wherever they are placed, and whether they are in red or in gold. The anchor in gold, let us remind you, is found on Coalport, Derby, Tournai, and on Chelsea copies made in Germany and Paris. It is this frequency of gold anchor marks that leads the careful collector to study well and to ponder the paste, glaze, and colours, known to have been employed by Chelsea—for the mark doesn't matter very much.

The Chelsea works were sold to Duesbury in 1770 and carried on by him in association with his Derby factory till 1784 when he finally closed down at Chelsea. This 14 years period constitutes the Chelsea-Derby period and a gold anchor was sometimes used as a factory mark.

T. W. T. (Brigg). Your attractive and nicely-modelled groups of lovers were made at Volkstedt, Thuringia, some time in the XIXth century and go to show that this long-lived and highly commercialised factory could on occasion produce work of high quality.

Volkstedt, with Gotha and Kloster-Weilsdorf, came into being about 1760 and formed the nucleus of an immense and busy area which came to be known as "the German Staffordshire."

It is believed that these Thuringian potters discovered porcelain quite independently of Meissen's influence or help, for china-clay, sandstone containing quartz, and abundant forest-fuel were all conveniently to be had in their neighbourhood. A certain G. H. Macheleid, formerly a theologian, invented the Volkstedt paste and soon, owing to low production costs, plentiful cheap material, and a simpler technique than that employed by the larger German factories, the works developed into formidable rivals of Meissen, Berlin and Vienna, though their artistic level was never nearly so high because they catered deliberately for the middle and peasant classes. Some of the figure modelling is



both skilful and spirited, and at one time, towards the close of the XVIIIth century, there were nearly 100 different figure-models in production. Volkstedt, about the most prolific and versatile of the Thuringian factories though it has seen many changes of ownership, still has a high reputation for figures and was making some of the finest of its long career as recently as the period between the two wars. The work is bound to owe inspiration to Meissen, as do most European china factories; though it is scarcely possible to say that any particular piece is a direct reproduction of a Meissen original. Volkstedt however did not scruple to palm off their products as Meissen, and on one occasion the latter secured the exclusion of Volkstedt from the Leipzig Fair for a time because of its impudently offering porcelain for sale marked with the Meissen devices.

The pitchforks in the mark on your groups are taken from the arms of Schwarzburg-Rudolstadt, whose prince had granted Macheleid and his syndicate the privilege of establishing their factory. Sometimes the pitchforks are found crossed, in studied likeness to the cross-swords of Meissen. The other mark of crossed parallel lines also has a Dresden origin—and likeness—and is found on other Thuringian wares.

S. A. C. (Rhyl). The metal figure is that of Lorenzo de Medici; the original, on his tomb in the New Sacristy, San Lorenzo, Florence, is by Michelangelo (one of his best-known works). No record of the bronze-founder F. Barbedienne can be traced; there is no reason to suppose that he was more than a competent XIXth century craftsman "somewhere in France."

R. B. (Glasgow). The 4 in. vase, dark blue, painted with pink and blue flowers with green centres and outlined in gold, with moulded dots at the rim and foot, is, we think, not Bow at all.

In your attributions don't pay too much attention to the mark, especially in this instance, where it has been painted on the unglazed foot. The crossed darts—not arrows—within an annulet is certainly given as a Bow mark by writers of an earlier generation and, naturally, some later writers follow suit. Neither the British Museum Guide nor the Porcelain Catalogue gives your mark, though the latter instances two pieces with an arrow and ring mark incised. Chaffers, however (9th ed.), records two blue and white saucers with painted crossed darts and annulet. The fact is, there is a lot of uncertainty over the whole of the darts and "workmen's" marks in Bow, and though the former series are frequently found on blue painted and embossed sauceboats and salt-cellars it is well to regard them alone, unless incised, as insufficient evidence of Bow origin. Burton and Hobson illustrate your crossed-darts-annulet in their book of marks but question its authenticity, nor are any of the darts series included in Honey's *Old English Porcelain*.

Further, there is nothing of the warmth and splendour of polychrome Bow about your vase, and the profusion and ubiquity of the gilding, especially in outlining the flowers, the scant palettes, and the unglazed base, also point to your piece's not being of Bow origin. The dot-moulding is irrelevant and though very occasionally it appears in Bow its use is apparently confined to larger pieces in the *famille rose* style.

We regret that we find it impossible to offer to value pieces for correspondents.

SALE ROOM PRICES

NOVEMBER 13, December 3, 4, 10, 11 and 18. Pictures, Furniture, Silver, ROBINSON & FOSTER: Grey Day, Cagnes, Mathew Smith, £178; Still Life, S. J. Peploe, £121; Brood Mares in Park, £99; Hockey on the Ice, K. Mole-naer, £131; The Musical Party, J. H. Fragonard, £111; The Descent from the Cross, Sir A. Van Dyck, £220; Old English bow-front sideboard, £126; mahogany and inlaid sideboard, £50; two row necklace of pearls, £500; pair single stone diamond earrings, £1,100; emerald and diamond brooch, £220.

November 13 to 28 (continued), December 4, 5, 11, 12, 16 and 17, and 19. Antiques generally, KNIGHT, FRANK & RUTLEY: Louis XV commode, of transition type, G. Kemp M. E., £400; walnut cocktail cabinet, £180; shaped wall mirror in mahogany, £80; bureau bookcase, £60; oak Welsh dresser, £40; Georgian secretaire bookcase, £52; three cut glass chandeliers, £95; Queen Anne walnut bureau, £72; and Queen Anne lowboy, £55; mahogany sideboard, £80; satinwood writing table, £47; mahogany sideboard, £60; French table with ormolu mounts, £35; pair cut glass two branch wall light appliques, £52; burr walnut bureau, £62; early Georgian gilt mirror, £48; winged back easy chair, £70; oval dining table, cabriole legs, £195; enclosed sideboard, £180; writing table, £100; wardrobe, with hanging compartment, £260; Sevres centrepiece, £55; two wing armchairs, £120; four Louis XV carved oak armchairs, £195; Chippendale chest, £37.

November 19. French Furniture, CHRISTIE'S: Set eight French glass wall lights, £241; pair large French chandeliers, £378; seven Hepplewhite chairs, £378; a number of Louis XV pieces, marquetry work table, £162; another one, Wattelin M. E., £115; and another one, F. B. Saunier, £110; kingwood bedside table, £231; and another marquetry table, £168; parquetry work table, £163; marquetry work table, L. Moreau, £273; a six-leaf screen, £1,890; and six fauteuils, S. Brizard, £546; bonheur du jour, £199; marquetry bureau de dame, £462; marquetry cylinder bureau, £294; another bonheur du jour, £588; marquetry cabinet, £367; and toilet table, G. E. Rand M. E., £399; parquetry cabinet with moulded borders, £504; pair dwarf cabinets, £861; rosewood library table, £262; Regency library table, £252; and another, £346; and one by Delorme, £357; and pair Louis XVI satinwood side tables, £357; pair Chippendale mahogany bookcases, £315.

November 21 and 28. Pictures, CHRISTIE'S: Dunkerque Harbour, E. Boudin, £735; Sundown, Ardour, Cameron, £220; A Woody Stream, J. Fisher, £420; The Dead Seagull, Birket Foster, £294; Head of a Lady, C. Brocky, £346; A Valley, J. J. Biedermann, £241; Landscape with Cottages, J. van Goyen, £609; Venetian Fete, Il Tintoretto, £115; Lady Holding Mask, Longhi, £238.

December 3. Silver, CHRISTIE'S: Silver gilt two-handled tray, Digby Scott and Benjamin Smith, £200; plain coffee pot, William Darkeratt, 1735, £175; Queen Anne caster, John Fawdrey, 1711, £110; pair candlesticks, Paul de Lamerie, 1735, £205; William III tankard and cover, Alexander Roode, 1698, £370; two-handled circular soup tureen cover and stand, Paul Storr, £300; four oblong entree dishes, 1809, £150; four sauce tureens, Storr and B. and J. Smith, £360; large circular tea urn, Paul Storr, £240; four oblong entree dishes and covers, Richard Cooke, 1808, £230.

December 4. Furniture and Porcelain, CHRISTIE'S: Adam writing desk, 32 inches, £462; Chippendale commode, 40 inches, £241; French lacquer cabinet, 6 ft. 11 ins., £325; six satinwood armchairs, £142; suite Louis XVI furniture, gilt, Othon, £294; old English chandelier, £357, and another, £231; six Hepplewhite mahogany chairs and an arm, £152; two pairs Hepplewhite chairs and arms, £121 and £147.

December 9, 16 and 23. Porcelain, Furniture and Works of Art, PUTTICK & SIMPSON: Pair French ivory figures, £34; and another of a nymph, 14½ inches, £28; Dresden group of nymphs, £23; pair Dresden candelabra, £28; Crown Derby part dessert service, 9 pieces, £42; large Worcester vase, 16 inches, and another, 12, £20; pair French candlesticks, £23; pair Berlin baskets, £28; Rockingham basket, £25; pair Berlin baskets £34; pair Coalbrookdale vases and covers, £26; pair Augustus Rex vases and covers, Watteau subjects, £28; Louis XV mantel clock, Dresden porcelain case, £36; pair Sevres large vases and covers, £30; French mantel clock, £37; pair Meissen seated figures, Chinese, £60; pair Vienna vases and covers, £44; Mandarin dinner service, Ch'ien Lung, 68 pieces, £210; pair Louis XVI encoignures, £55; ten Regency elbow chairs, £100;

two William and Mary side tables, £105; Chippendale bureau, 42 inches, £46.

December 11. Porcelain and French Furniture, CHRISTIE'S: Twenty Chelsea plates, and forty-six, both anchor mark, £294 and £252; Chinese famille rose armorial service, £483; English bracket clock, Fromanteel, XVIIth century, £420; and another, Chr. Gould, London, £325; suite Adam giltwood furniture, 14 chairs, £1,050; pair French porcelain candlesticks and pair of figures of mendicants, £525; Louis XV perfume burner, £273; pair Sevres bowls and covers, £220; Louis XVI clock, Julien le Roy, £273; pair William Kent giltwood console tables, £168; six mahogany armchairs, probably by Gillow of Lancaster, £205; pair Chippendale mahogany armchairs, £210; pair George I dwarf cabinets, £111.

December 12. The Sale of Old Masters at CHRISTIE'S on Friday, December 12, was undoubtedly very pleasing to collectors generally and particularly to the believers in the great artists whose works have been vindicated at the Exhibition at the National Gallery, which has not raised controversy as was rather anticipated. A View of San Pietro in Castelli, Venice, Canaletto, £819; A Basket of Fruit, Jan Fyt, £567; The Young Gamekeeper, Gainsborough, £1,575; four by J. B. Greuze: A Child in White Frock, £399; A Girl, £157; Portrait of a Lady, £567; Girl in White Muslin, £58; Malle Babbe, Frans Hals, £3,360; Miss Nelly O'Brien, Reynolds, £3,465; and the Duchess of Gloucester by Reynolds, £1,050; The Skittle Players, David Teniers, £997; Jaqueline de Rohan, Corneille de Lyon, £630; Queen Mary of Hungary, Michiel Coxie, £525; Johann Frederick I, Lucas Cranach, £492; A Young Man, Filippo Mazzola, £210; The Raising of Lazarus, Il Tintoretto, £4,530; A Young Man, Alvise Vivarini, £997; A Lady, R. van der Weyden, £430; Church and Village, Jan van Goyen, £3,255; two of Sir Henry Raeburn's, Mrs. Gordon, £1,207, and John Gordon, £997; Mountainous Landscape, Jan Brueghel, £399; River Scene, Jan Griffier, £294; Woody River Scene, J. Van Ruysdael, £525; Saint Philip baptizing the Eunuch, Albert Cuyp, £5,250; Mrs. Charles Proby, Reynolds, £546; Family Group, Nicolaus Maes, £525; Flowers in Vase, B. Van der Ast, £1,050; View of London, Jan Griffier, £399; Cornfield, A. Cuyp, £735; Portrait Group, Pieter Dubordieu, £315; Woody River Scene, Claude de Lorrain, £441; The Holy Family with the Infant Saint John, Rubens, £6,930; River Scenes, A. Watteau, £294; Georgiana and Anna Waller, Beechey, £441.

December 18. Furniture and Porcelain, CHRISTIE'S: Six figures of the Immortals, late Ming, £163; pair famille verte vases, K'ang Hsi, £263; Regency mahogany chest, £131; William and Mary cabinet, £94; Chippendale commode, £241; Sheraton winged bookcase, £273; suite Louis XVI furniture, five pieces, £194; Old Pretender Amen glass, £252; Chinese armorial famille rose service, £1,050; suite Louis XV walnut furniture, £504.

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achievement? Inferior and unworthy work there is, work that fails or succeeds only partially; but taken as a whole, in the long persistence of its excellence, in the number of its masterpieces, in the power with which it expresses the soul and the mind of a people, Indian sculpture is unique in the history of mankind. The art of sculpture has indeed flourished supremely in Egypt, Greece, and mediaeval Europe; but no country or continent has produced anything on so colossal a scale or over so continuous a period as is to be found in India. A history of thousands of years of supreme creation of such abundance is a rare and significant fact in the life of a race. This greatness and continuity can be traced to the close connection that has always existed between the religious and philosophical mind of the people. Its survival into modern times is due to the inherent rightness of the Indian craftsman's aesthetic creed, to his perception of the spiritual reality behind the outward manifestation, and to his refusal to allow his work to be shackled by the lesser aim of mere imitative realism. He has ever regarded himself as the inspired interpreter of the deeper truths of existence. His hand has not to be mastered by passions that excite and pass, but must always be moved at the behest of a power that has penetrated to the eternal basis of all creation.

MUSEUM ACQUISITION.

We are informed that two only of the set of four William III dishes referred to in our January issue have been acquired by the Victoria and Albert Museum, and not the whole set.